The Carmel Pine Cone

Weekly 15¢ July 8, 1976

How to save on food

page 3

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Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

Letters

Tourists

Dear Editor:

The tour bus disgorges its passengers and the driver admonishes his charges to hurry it up, you've got thirty minutes to relieve yourselves. A gaggle of water closet seekers then descends upon the streets.

Happens every day in Carmel-by-the-Sea. So:

The members of SCAAT ask a timely question. In view of the drought and falling reservoir levels, is there any valid reason to allow the pit stop bus to use our community as a watering place? Every tourist's flush drains our precious supply and returns nothing of value to the community.

Surely, in this time of crisis, drastic actions are legitimate and necessary. The banning of transient buses for the duration of the water shortage would be, in its own small way, a victory of common sense over indiscriminate flushing — and a saving of water for its rightful users.

Who knows? A ban once established (on the basis of crisis expediency) might never be rescinded. Hallelujah!

The aridity of the moment gives our city fathers, in their infinite wisdom, the excuse — nay, the need — to rid the village of wastrel buses by declaring a state of emergency, thereby overcoming any legal hurdles that may exist.

R.L. Tevis
Carmel

Black River

Dear Editor:

After hearing, watching and feeling the recent performance of "Black River," produced by Hidden Valley Music Seminars may I thank the contributors who made it possible to complete the first Opera Ensemble season.

"Black River was a tremendous emotional experience, calling on all the background of a skillful novelist, regional historian, artist stage director as well as stunning acting ability, gorgeous voices and emotional intensity of a much more mature cast.

The underlying music and exquisite sounds of the orchestral instruments accented and supported the dramatic action and voices.

Really, I sat there, my whole body, legs to shoulders, constantly thrilled.

I wish every music lover on the Peninsula had been able to experience it. There is nothing on television or the usual opera stage to compare with opera-in-the-round as Hidden Valley produces it in its Carmel Valley theater, nor with the verve and talent which they are developing for the world community.

It is an honor to have such a group based on the Peninsula. Hidden Valley Music Seminars deserve far wider recognition and support.

Margot Hyatt
Carmel

Taxes

Dear Editor:

Indignation is justified over steep rises in property taxes periodically. Seemingly a devilish formula has been devised by offialdom to squeeze tighter and tighter the homeowner of moderate income, and renters, too. (As taxes go up, most landlords will raise rents accordingly; some will raise more than enough to cover the taxes.)

Thus, more people are forced to sell their homes. Thus, more renters of apartments have to move. Such people desperately seek cheaper quarters. Frantically, many elderly go to live in crowded rooming houses or run-down hotels, if available. Or, they may try to move into the homes of relatives, where frequently they are unhappy, their freedom circumscribed. Some move far away, leaving behind customary haunts and friends, in a frantic search for a place to stay at rentals within their means.

Property taxes are not the only cause for justified anxiety. Those of modest means also worry about: Income taxes, when they hardly have enough income to exist decently. They worry about unemployment and its nagging insecurity. They worry about the no-end-in-sight inflation that government helps cause by overspending annually by many billions, by permitting excessive salaries and wages in industry and government, and by waste everywhere — astronomical in amount.

The elderly, in addition, worry about staggering medical bills that Medicare either does not cover or only takes care of in part. They worry over lack of rental housing, especially 1½ to 3 room apartments at rents within their incomes — surely not more than a fourth of their monthly incomes.

People worry about insufficient public transportation, or its total lack, in many towns around the nation. They worry about menacing and mounting crime (while many lawyers worry about how to make it almost impossible to punish or catch criminal clients;. People are saying: "Are the Wild West Days' coming back — throughout our country, east and west? Is Justice a gimmick, that lawyers play around with? Not meant to effectively protect honest people from rascals? Merely a means to enrich lawyers?"

People worry about immorality in high and low places. Such as dishonesty, cynicism, ill manners, booze and dope, disgusting grooming and clothing, corruption, lust for power for selfish ends. And, greedy segments of the media — of television and radio, of movies, of press, of music and art, of school, of stage-play — a mockery of morality, of human dignity, of worthy behavior and thinking.

The USA is the wealthiest nation that ever existed on earth. Much must be expected of it. Is it not following in the wake of other mighty lands throughout the ages — demoralization, over-so-ending-by-far on armaments, getting mixed up in distant wars of small lands not threatening its security, dishing out arms on a lavish scale to countless nations, allowing its morality and dedication to worthy objectives to be compromised, its people to become confused, distrustful?

Security, comfort, health, hope for all decent citizens in what America should be. Integrity, self-discipline, fairness, self-respect, the rationality of human dignity and character, should result when a nation is on the right road.

What kind of leaders are we producing? Are they the wisest, the most considerate of average Americans, the noblest in character and unselfish dedication? Or are they overwhelmingly the glib-of tongue, legal "snake-oil salesmen and saleswomen" — whose snickering cynicism is often obvious, the overly ambitious and grasping, the excessively egotistic and power adoring? Are they the modest, who must be persuaded to be our leaders, or are they the cunningly ambitious who knock themselves out to capture power?

No honest person should be "up against it" in our prosperous nation, if government would insure security and comfort for every constructive citizen as its major reason for existence. No old person should have to worry of having a decent roof over his or her head or a decent income to fully live out remaining days in dignity and proper pride. No, not after having toiled a lifetime to build up America.

Let's get off the irrational road. Let our land take a more civilized path.

George Herman
Marina

The Carmel Pine Cone

Published Thursdays for the people of the Monterey Peninsula and their friends throughout the world. Vol. 15 No. 24

Dolores Between 7th and 8th
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Telephone 624-3881

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A legal newspaper for the City of Carmel by the Sea, the County of Monterey and the State of California; established by Superior Court Decree No. 35750. Entered as Second Class Matter February 10, 1915, at the U.S. Post Office in Carmel by the Sea, under the act of March 3, 1879.

SUBSCRIPTION RATES: One year $8.80; Outside Monterey County $12. Outside California $16.00; Foreign, $25 Mailed.

LOCALLY OPERATED MEMBER DONREY MEDIA GROUP

Once upon a time...

by Frank Lloyd

There is no way to do justice to the builders of the board-and-batten houses of Old Carmel, except to say that they were artists in the use of materials that were at hand and economical in this use, so that a maximum house came from the fewest possible boards.

And since it was always the suggestion by the subdividers and early salesmen of lots in the Carmel-by-the-Sea that the buyer take as many lots as he felt he could afford, these board-and-batten houses tended to be scattered about, overlapping lot lines and with no consideration for setbacks now required by the planners in today's highly bureaucratic society.

This has resulted, in recent years, in plenty of headaches. for surveyors, who frequently had to more or less guess where lot lines should be by the early distribution of houses, and also in uneven location of property lines, some boundaries being something like ten feet short of the usual two-lot width of 80 feet, for example.

The prime example of old-time disregard for the geometry of the subdividers remains in houses standing unusually close to the street line, something less than the presently accepted 15 feet within incorporated Carmel.

At any rate, these builders were as individualistic as their random scattering of "shacks," as owners used to refer to their places of residence, and were selected by owners both for their abilities and for the type of structure required.

It was expected that the person of substance who wished to make a permanent home here should order a large house with frame construction, concrete beneath and warmly sheathed either with boards outside or shingles or stucco, and usually boards inside, frequently with fancy wainscoating and paneling, heavy open beams, and large fireplaces.

But the board-and-batten, or for short board-and-bat, tended to be a more or less temporary structure, a summer place, and even as described elsewhere as an outgrowth of the tenthouse, then common enough even on Ocean Avenue as a place of business.

These were truly "shacks", as their owners affectionately called them in a more modest day, a day of reverse snobbery, when the elegant persons of the community ostentatiously wore their oldest and most beat-up clothing, scuffed shoes, smashed hats — but clean.

One of the latest surviving builders of the true board-and-bat was Clyde Bertram, who, like most of his kind, built houses entirely without help except for electrician and plumber.

Even in the business district today there are reworked houses, which have become plush places of business, where the concrete footings were a minimum, about a foot high by a foot wide, and running up and down hill with the sandy contours. Where a tree was in the way, if it were large, the stump usually was cut low and remained where it was.

And lucky to have concrete under them at all, but the better board-and-bats did have such minimal footings, concrete mixed and poured by the carpenter himself. He might even have brought the sand for the concrete from the river bed in his own Model-T Ford truck.

One of the last Clyde Bertram houses is somewhere in old Paradise Park, a block or so east of Carpenter and a few blocks north of Ocean Avenue, but it is swallowed up in a host of regular frame houses that have been built since the early 1940s.

Far back among the early builders in Carmel, whether they put up board-and-bats or all-wooden frame houses, or the curious pre-cut houses shipped in like erector sets, were names like Stoney, Streicher, Wilkinson, Lew E. Lewis, Byron Chappell, Bowen, George Reamer, Mike (M.J.) Murphy who became a kind of dean of the lot as builder and material purveyor, and then some of the last to survive; Miles Bain and George Whitcomb, who became outstanding contractors and worked overseas in Arabia.

Then there were my friends, Dick Johnson, whose enthusiasm was shared by the amateur theatre, for he loved to build sets as well as houses, and Colin Alderman, the brilliant Australian turned carpenter "for the hell of it", who labored on the coldest days from dawn to dusk without a shirt on his back, seemingly for the joy of work or the outlet to hidden angers — he never stopped for lunch and almost always worked alone.

Colin, it seemed, died as he enjoyed living, practically swinging a hammer, for he was working for Herb Vial at the time and when Herb came by one noon to see how things were going, he asked Herb to help him raise an extra heavy beam. Colin couldn't make it and he slumped from the ladder and died in Herb's arms.

Probably with a hearty Australian cuss word on his lips — as I remember this feisty yet sentimental and romantic character among mostly matter-of-fact builders to whom a nail was just a nail.

To Alderman a nail must have been a thing of joy that put together works of art into which went sweat and muscle and the fine touch of the master; and a house was not a home until a living family made it their own.

Food — how to save on shopping

By IRENE GAASCH

With inflation taking its bite out of most peoples incomes, articles and books on how to save on food have become as commonplace as those on dieting.

Ideas for saving money range from having scallop rounds cut out of shark fillets to buying in bulk. But in all the many books and articles, one idea is constant. If you are going to save, you are going to have to plan. In fact, how much you do plan ahead can directly affect just how much you can save.

Before going to the store, U.S. Department of Agriculture economists advise that shopping trips follow a good meal. They suggest menus be planned until the next shopping period. From this meal plan, make a list of the items you will need to purchase after checking your supplies on hand. Then, at the store, don't deviate from the list.

The shopping list should be coordinated with the advertised specials of the week. They recommend basing one-third of the meals around these specials. The only deviation should come from taking advantage of unadvertised specials that may be found at the store, such as a special mark-down on a dated item. Looking around the store for something you might have forgotten is discouraged for it is an open invitation to impulse buying.

This doesn't mean you can't add an item that you need and failed to put on the list. The idea is to do all your planning and looking before you get to the store. Studies show that additional time a shopper in a grocery store, directly affects the amount of money spent on unplanned and often unneeded items.

In her book, "Supermarket Trap" Jennifer Cross says this is the motive behind the elaborate decore of the new supermarkets. She writes: "Pleasant surroundings help Madam to relax, and concentrate better on the merchandise. They also induce her to spin out her shopping trip — and every minute she takes beyond half an hour adds 50 cents to her bill."

Aside from good planning, a shopper should look at grocery shopping as a time to explore. Becoming familiar with all the stores in the area is one way to discover over-all differences in what's available in the area and where you might get the most value for your food dollar.

One essential ingredient in all this planning is your life style. You are the only person who can judge how much you are willing to pay for amenities and personal services like home delivery.

Shopping in and around Carmel is unique because the shopper has a choice of stores from the casual home-style stores to the more stream-lined supermarkets. The three downtown markets, Bruno's, Carmel Drive-In Grocery and Nielsen's, offer personal services like charge accounts, phone orders and deliveries. Each of the stores has a good selection of produce, meats and other grocery items including prepared foods such as barbecued and smoked meats.

The produce department of Carmel's oldest grocery, Nielsen's, extends out to the sidewalk in front of the store. It woos many tourists into the store. Employees often hear comments from the tourists who say the store reminds them of the grocery stores they saw as children with its boxes of vegetables, hanging cheeses, and stalks of bananas. Carmel shoppers like the quality and good selection the store provides.

Bruno's Food Center prides itself as being "the friendliest market in the whole world". Along with the services offered, there's a big parking lot, butcher service and a complete delicatessen in the store.

With a separate butcher shop and beverage center, Carmel's Drive-In Grocery manager maintains he has the widest selection of goods of all the downtown groceries. "Along with personalized services, the store offers convenient parking and case prices on goods," he said.

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Health foods — an alternative

Getting what the body needs from food is almost impossible according to the owners of the different health food stores in and around Carmel.

Consequently all of the stores but one devote a considerable portion of store space to supplemental foods, vitamins.

Although the Food and Drug Administration discourages the use of vitamins, proclaiming that they aren't needed if a person eats a balanced diet, Valley Hills Natural Foods owner Barbara Schlueter says this "if" is so big that it is insurmountable.

"We're lucky if our goods aren't picked green and stored for six months," she said. And because we can never be sure what vitamins or minerals are left intact in the foods we buy, Barbara feels that supplementing the diet is absolutely necessary. She says about half of her business is selling food supplements.

Jackie Malloy, owner of the Vital Food store in Carmel and the House of Life store in Carmel Center, agrees that to insure oneself of getting a healthy diet, it is necessary to use supplements. She said, "Each person has individual needs and may need more of a particular vitamin or mineral to lead a healthy, energetic life." She estimates that one fourth of her business is selling vitamins.

Carmel Health Shop owner Lezlee Martin devotes as little space as possible to food supplements. She did not intend to carry them at all; but realized that most people do not have the same opportunities she does. "We live on a farm, raise all our own vegetables, have milk from our own cow, and raise our own meat. So, I felt supplements were unnecessary; but talking to various customers made me realize that supplements certainly have their place in the diet," she said.

But each of the owners felt that providing good food at a reasonable cost was their most important service. Jackie Malloy, who has been in the health food business for about 20 years, recalled the times when health food stores were for "kooks only." "Times have really changed now," she said, pointing out that it is now a lot easier for the consumer to obtain wholesome and healthy foods, and that customers come "from all walks of life."

To the health food store owner, a wholesome and healthy food is one that has been processed as little as possible. One

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BARBARA SCHLUETER credits health foods and good nutrition for aiding her in combating hypoglycemia.

Tips for growing vegetables

By DAVID COLE

Lettuce, peas, beans, certain tomatos and winter vegetables like brocolli, carrots and beets are the best bet for Carmel gardeners.

But, according to Fred Bell of Pebble Beach, there are a few tricks every coastal gardener can use to assure fresh vegetables for the summer table.

For instance, since Carmel and Pebble Beach are subject to foggy, cool summers, Bell (a member of the Men's Garden Club of the Monterey Peninsula) says he likes to use aluminum foil to increase heat and light for the plants.

Bell suggests placing tomato plants next to a wall and then painting the wall white or covering it with foil. He often covers the ground around a young seedling with foil, to reflect light upward onto the leaves and increase photosynthesis.

Since insects which attack plants dislike light and usually hide on the underside of leaves, foil reflection helps to discourage infestation of garden vegetables.

Radishes are known as "insect lures" because their above-ground leafy portions attract bugs away from other plants and by the time radish leaves are eaten, the radish itself is ready to be picked.

But flying insects aren't the only problem. In this area, slug baiting is a must for most vegetable protection, and many root plants, especially radishes, are attacked by maggots.

Bell recommends spreading powdered diazanon over the soil and raking it into the soil, two inches down, to kill all root maggots. Another way, is to simply rake in a cup of unused coffee grounds in with, say, carrot seeds before planting. Spread the seed-coffee mixture and your carrots will be spaced and the odor of the coffee in the soil will repel root maggots.

Peninsula soil tends to be either neutral or alkaline and local water is alkaline. Although asparagus, beets, brocolli and califlower all demand alkaline soils, other common vegetables call for either acid or neutral soil.

Tomatos, carrots, beans, peas, cucumber and corn all need acid soil and powdered sulphur — not too much or it will burn — can be mixed in with soil to increase its acidity. Agricultural lime may be applied to increase alkalinity.

Keep in mind, when purchasing fertilizers for something like tomatos, that each of the three numbers on the box, in order, stand for nitrogen — phosphorous — potassium. For tomatos, in Peninsula soil, get something low in phosphorous.

Out in the valley, Bell says, suburban farmers have more room and warmer summer weather, but in Carmel and Pebble Beach the backyard vegetable grower must come up with a compact, cool weather crop.

Bell recommends Pixi tomatos for the coast, although he understands Ace tomatos are pretty good too. He does not like the traditional San Francisco Fog variety because they are too "mealy."

An early vegetable is peas, which Bell grows in double rows on either side of a trellis to save space. He plants them every four inches and staggers the two rows so they grow up the trellis two inches apart.

The coastal weather is good for lettuce, even the hard-to-grow head varieties, but Bell recommends leafy lettuce (specifically the "Grand Rapids" variety) because of its speed of maturation.

Bell also recommends carrots and beets, but mix the seeds with radish seeds. The radishes come up first, are picked, and serve to thin out the carrots. Carrots can be grown right up until Christmas.

Bush Beans are good in Carmel because they are fast growing and, of the squashes, Bell only recommends the easily grown zucchini.

With most vegetables, Bell cautions not to wait too long before picking. He picks lettuce after its first burst of growth and pulls up root crops as soon as the base of the vegetable breaks the surface.

Bell has tried some of the more exotic vegetables, such as artichokes, but finds disadvantages with most. Still, he finds new hybrids of various vegetables coming out all the time.

"The science of agriculture is just starting," Bell says, and he expects to see more and more vegetables capable of growing under Carmel's cool summer conditions.

THIS UNDATED PHOTOGRAPH from the files of Pat Hathaway suggests that hot weather is not entirely new to the Peninsula.

REMEMBER WHEN?

50 YEARS AGO:

From the Pine Cone
July 16, 1926

CARMEL'S PONIES GO TO RODEO

Carmel ponies will take part in Salinas' Big Week, the California Rodeo, next week, when several of Carmel's "different" cowboys will enter their ponies to demonstrate that Pegasuss is not the only hobby ridden in the village.

Lynn Hodges, Carmel's "Tom Mix" has already announced his intention of entering his pet horse "Tony," in the well reined contest. "Honey Boy," another Hodges horse, will be entered in two races, the Ladies Saddle Horse Race with Miss Matilda Andrews as rider, and The Men's Saddle Horse Race with Bill Askew.

Tex Raburn of Carmel and Point Lobos will enter the horse bucking and well reined contests. Raburn is well known in Carmel as an exceptionally fine rider.

Among those in Carmel who have signified their intention of riding in the cowboy parades are Miss Janet Large and Mrs. Tex Raburn, formerly Grace Morales of Point Lobos.

TEMPORARY CLOSING OF NINTH AVENUE ORDERED BY BOARD

Ninth Avenue, in the neighborhood of Sunset School, is ordered closed temporarily, until further ordered, for the protection and safety of children attending the school, as a result of the passage of a resolution at a special meeting of the Carmel Board of Trustees held Thursday evening July 8th.

This action was taken following a considerable discussion as the result of the request of Miss Clara Kellogg, who wished to properly protect the lives and safety of school children of Carmel.

While it was requested the street be closed permanently, the trustees took the position that with the growth of Carmel it is possible that at some later date, perhaps some years hence, the Sunset school location may become unsuitable for school purposes and in this event the school might have to be moved to some other location and the old property sold. If the street were closed permanently it would tend to reduce its value. To safeguard against this possibility, the trustees acted to close the street temporarily until some other solution could be found.

25 YEARS AGO:

From the Pine Cone
July 6, 1951

HO-HUM POLICE DEPT. HAS TROUBLE TO KEEP AWAKE OVER FOURTH

Just about the dullest Fourth of July on record is the report of the Carmel Police Department: no crime, no accidents, not even any people around.

Total activity, one cops-and-robbers chase involving officers, Bill Weeks and Earl Wermuth, who pursued a couple of kids around town who were throwing firecrackers out of a car. The officers confiscated the kids' ammunition, 292 packages of firecrackers; 28 bombs. Today the kids want their firecrackers back but the police say no, they are saving them for the policemen's ball.

The fire department spent an equally dull day. One grass fire — no damage.

10 YEARS AGO:

From the Pine Cone
July 7, 1966

MEDIAN ISLAND SIGNS MUST GO OFF OCEAN AVENUE

The city council, last night, upheld its 1963 decision that all directional signs, other than those regulating traffic, must be moved from the median islands on Ocean Avenue.

The action requiring the removal of all existing directional signs in the Ocean Avenue median islands was based on adoption of a report from the planning commission and a legal opinion from City Attorney William Burleigh. Both indicated that all existing church and other signs must be removed or similar organizations allowed the same privilege.

NEW BADGE FOR BOB

When Police Sergeant F.P. (Bob) Fischer reported for duty on the morning of July 1, he received the stripes and badge of a lieutenant from Chief Clyde Klaumann. Bob, a veteran of 12 and one half year's service of the force, also had to buy coffee for everyone.

With eight other members of the department, the new lieutenant has attended the police science course at Monterey Peninsula College. Bob worked the night shift in order to attend MPC for his A.A. degree in police science, also placed highest in the examination which qualified him, with his experience, for his new rank.

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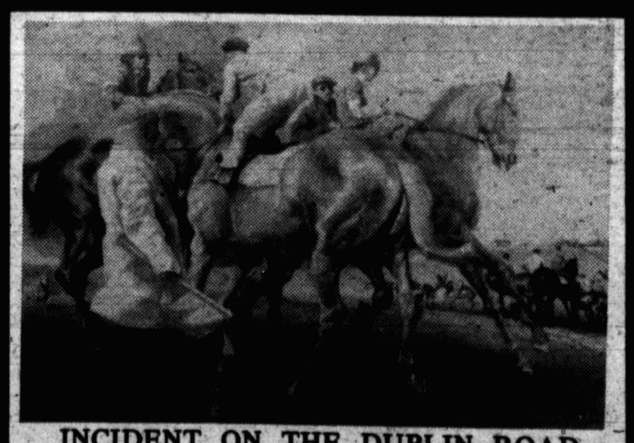

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Health foods...

Continued from page 3

that is as close to its natural state as possible. Their shelves are filled with whole grains, unbleached flour, and raw nuts. Typical foods in the dairy case are certified raw milk and raw milk products such as yogurt, kefir and cheeses made without dyes.

Health food stores are one of the few places a person can obtain raw, whole milk. "Certified raw milk is as safe as pasteurized milk, claims Schlueter, noting that certification means the milk comes from healthy cows and has passed inspection. She points out that pasteurization destroys the enzymes in milk that aid in food digestion.

Going into the health food store reminds me of the old fashioned country store, with the exception of the shelves of vitamins. Displays consist of food grinders, yogurt makers, and bins of bulk foods.

Selling grains and flours in bulk gives the shopper the best price for the goods. It also enables a person to purchase the exact amount needed. Since none of the foods is treated with preservatives and freshners, airproof containers in cool, dry places are vital. Each of the stores have special bins to insure the freshness of the grains and flours, and encourage their customers to store the food properly when they take it home.

Soy beans and soy bean products are popular food items at the health food store. "Unfortunately the use of the soybean is restricted to the soy sauce we put on oriental food," says Schlueter. The soy bean is a complex protein, and comes in various forms, from the soft bean curd to a soy flour which can be mixed with other flours for nutrition. Other cultures have known the value of the soybean in nutrition for years," she says, "and we tend to use it in pet foods, rather than in people foods."

Learning to cook with soy beans involves some reeducating and exploring with cooking, she admits. "In fact, converting to health foods begins within the kitchen," she says. A good health food kitchen contains no mined salt or white sugar in her opinion.

"Salt numbs the taste buds," she says and in order to taste foods properly, taste buds that have been numbed by salt need to be re re-educated. She says taste buds react to salt the same way a snail reacts to salt. "I know this is a horrible and dramatic analogy," Schlueter says, "but it is what happens." Sea salt, with all its natural minerals, is the only salt she sells at her store.

Honey and molasses as well as brown sugar which has been refined only once may be found on the shelves of health food stores. "People want sweeteners," says Malloy, "and we try to carry what people want. But we do feel that these products should be used wisely."

As much as possible, the health food stores try to offer foods that are free of chemicals and foods that have come from healthy animals fed only organic foods. Grain-fed beef, not treated with the chemical "DES," chickens raised in yards rather than cages and eggs from fertile chickens are offered.

"Costs are higher at the health food store, but how can you put a price on your health?" asks Schlueter. She says many of her customers have had a bad illness and have discovered that healthy nutritious foods do make a difference. She is her own best example. "I suffered with hypoglycemia for years before I learned to control it through proper diet and nutrition," she says. "I have nothing against doctors, and find them invaluable," she adds, noting that her own father

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JACKIE MALLOY believes in using vitamins to supplement diets.

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By order of the Public Utilities Commission, water rationing in the California-American Water Company Monterey District is to begin IMMEDIATELY.

The following uses of water from the Cal-Am system are prohibited until further order by the PUC:

- No outdoor irrigation, including lawn watering, except as specifically provided below.
- No washing of hard-surfaced areas, except by means of a three gallon bucket.
- No washing of cars, trailers, etc., except by means of a three gallon bucket.
- No refilling of swimming pools.
- No use of hydrant water for construction or for fire drills.

Phasing of the program will be determined by storage levels at Forest Lake and Pacific Grove reservoirs. Additional restrictions by Phases include:

Phase Zero — No mandatory restrictions on water use, but water conservation on a daily basis should prevail.

Phase One — **Outdoor irrigation and lawn watering only between the hours of 5 a.m. and 7 a.m.** New swimming pools may be filled and make-up water is allowed. All commercial car washes may operate.

Phase Two — **Outside irrigation and lawn watering limited to the hours of 6 a.m. and 7 a.m. on Tuesday and Friday only.** New swimming pools may not be filled, but make-up water in filled pools is allowed. Only car washes which recycle water may operate.

Phase Three — **NO OUTDOOR IRRIGATION OR LAWN WATERING PERMITTED.** No fill, refill or make-up water for swimming pools. No commercial car washes may operate.

This program will be strictly enforced by California American Water Company employes.

First violation — Written warning

Second violation — Installation in water meter of a device to reduce flow to that which will flow through a one-eighth inch hole. Device remains in place for at least one week and customer must pay a $25 reconnection fee prior to removal.

Third violation — Installation of flow restrictor as for second violation. Restrictor will remain in place until the company returns to Phase Zero, which may be many months. Customer must pay $25 reconnection fee.

Copies of the PUC order for this rationing program are available at the company's office at 404 W. Franklin St.

Questions about the program should be directed to the Rationing Answer Desk at 373-3051.

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Sam Colburn retires — again

Sam Colburn, one of Carmel's better known artists and taxi cab drivers, has retired again — this time from the taxi business.

But Colburn has already picked up on a new vocation to fill the gap. Beginning July 13, he'll be teaching a class in painting at the Pacific Grove Art center.

The six-week course will meet twice a week for three hours, and Colburn is looking forward to picking up on teaching again. Colburn taught art for several years at Monterey's Neighborhood Center.

"I liked it," he says, "but after a certain length of time I got tired of hearing my own voice go on and on."

Now Colburn is ready to go back, a move spurred partly by an insurance company which decided he was two years too old to drive taxis in Carmel.

Colburn, who is well known for his watercolors of the Peninsula area, has lived a rather turned-around life.

"I retired early and began working late," he says, explaining that he first retired from the airplane business back in 1937 to come to Carmel.

Colburn walked away from three years with his Long Beach aircraft company with a cool $125 in his pocket, but he also had the good luck of gaining an inheritance.

Although he had no formal art training, Colburn decided painting was his field and that Carmel was the best possible place to pursue his artistic interests.

Colburn painted watercolors of the Peninsula scene and for many years went out three or four times a week to paint Carmel and Salinas Valley. He has had many one-man exhibits from the Peninsula area to San Francisco, and from Tucson to New York.

But despite the critical acclaim Colburn's works have received on the Peninsula, the money never exactly gushed in, and time and inflation took their toll on his fortunes. So Colburn became a taxi driver for Carmel's famous Joe's Taxi.

As a taxi driver in Carmel, Colburn wasn't exactly out of place. Joe's has long been known for its artistic drivers and Colburn says he's known very few career drivers — that is, those who did nothing outside of driving a hack.

But taxi driving was no piece of cake.

"Every interesection in Carmel is a potential disaster," Colburn states.

He left the taxi business shortly to open a book store at the Presidio in Monterey, but, "The Army and I had irreconcilable differences," he explains. His last stint at Joe's was about five years, during which time he became famous as Carmel's Stetson-hatted cabbie.

But Colburn is philosophical about his forced retirement, just as he is about the changing face of Carmel.

With characteristic low-keyed humor, Colburn talks about the first time he came to Carmel. "We stayed at the Pine Inn and I remember the town had wooden sidewalks. They replaced those sidewalks with concrete and that was the downfall of Carmel as a village."

SAM COLBURN

George's?

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San Carlos between Ocean & 7th

625-1330

Food — how...

Continued from page 3

The consumer should remember that services carry a price tag. Prices at these smaller stores reflect these services as well as the fact that merchandise is purchased in smaller quantities than at the larger grocery stores.

Just going to the larger store is no guarantee of saving though. There packaging and display often tempt the shopper to spend more rather than encourage efficient and economical shopping, according to Jennifer Cross. As a rule most supermarkets have special savings that the thrifty shopper will find advantageous to his budget. The area's two supermarkets, Monte Mart and Safeway, are no exception.

Though Monte Mart doesn't mark down bread, they have daily mark-downs of produce and meat. The store manager says the best time to take advantage of these mark-downs is early morning or late afternoon.

Safeway marks down bread every day except Wednesday and Saturday. Though there is no specific time set aside for mark-downs of meat, produce and dated dairy products, the items are checked daily and marked down on a regular basis by the department managers.

Both stores offer house brands, which are less expensive than the nationally advertised brands, case specials, and unit pricing. Regular shoppers in both stores say they find that unit pricing is often out of date with the prices marked on the product. Though it made the unit pricing useless, none of the shoppers had complained about it to the store managers.

Speaking up and asking questions is a good habit for the wise shopper to cultivate. When in doubt ask the butcher or the produce manager. The wise shopper will become acquainted with these people for it is one of the ways to get personalized service in the big supermarket.

Bill and Ruth Kaysing in their book, "Eat Well On A Dollar A Day" contend the only real way to save money on food is to get out of the supermarket and do some alternative shopping. They recommend cutting out the middle man as much as possible. They suggest going straight to the farmer, egg ranch or grain dealer. They often buy grains in 100 pound sacks, especially whole wheat. If your only place to shop is the market, they recommend co-operative stores similar to the New Monterey co-operative Budget Basket. They feel this type of market offers better selections of whole grains and whole grain products, and store display is not geared to impulse buying.

The Monterey co-op also has bins of vegetables hand-picked by members and offered to shoppers a little above wholesale prices. In addition to house brands and unit pricing, which is kept current, the store has a home economist in the store available to assist shoppers. Prices are comparable to other leading supermarkets in the area but there is a wider selection of vegetables with suggestions on how to use them.

When experimenting with new foods, the shopper should keep in mind that nothing in the store is a bargain if the family won't eat it. One of the USDA bulletins, which is available free from the California Department of Agriculture, suggests serving the new food with a favorite food. Often the combination will make the new food acceptable.

Learning to cook different cuts of meat and learning the art of spicing and seasoning are essential to low-cost meal planning. With a minimum of cost, using a wide range of seasonings encourages fruit and vegetable consumption, increases the use of foods that are lower in calories and reduces the need for rich and costly sauces. Again, the USDA has bulletins on the use of seasonings.

People can increase their shopping acuity by just learning to read labels. Food labeling laws require food processors to list ingrediants in order of amount in the product. For instance, a can of chili which lists the beans first has a larger percentage of beans than it does meat. So the less expensive can may not always be the bargain.

MEAT

Another way to stretch the food dollar is to learn to be your own butcher. Chicken may be one of the best meat values on the market but improper buying can put it in the luxury category. Here in Carmel, the shopper can save 15 cents a pound by learning to cut up his own chicken.

Buying more expensive chicken parts for certain dishes often saves money too. Ordinarily, a whole three-pound chicken will yield about one and one-half pounds of edible meat. Knowing this makes the price of chicken parts not as expensive as they seem. Oriental cooking provides one of the wisest uses of chicken breasts. Often two large breasts, weighing about a pound will make a filling and delicious dinner for four when stir fried with vegetables and served over rice. Adding an ingredient such as toasted slivers of almonds gives the dish a special flavor.

Learning to cut loin pork chops from pork loin roasts is another way to save by being your own butcher. Cutting your own stew meat from chuck roasts is yet another. Learning to recognize hidden values in meats brings savings too. Often a chuck roast contains an extension of the rib eye called a chuck eye. Cutting out this portion gives one a piece of meat that is similar to expensive rib eye steak in tenderness and flavor. Butchers will gladly help a shopper identify a chuck eye and can usually suggest other meat bargains in the store.

Turkey is another bonus buy. Unfortunately butchers can no longer half then when they are frozen because of metal devices used in packaging turkeys. But the bird can be frozen in meal-sized packages after cooking. It will keep better if frozen in a liquid. USDA bulletins advise buying turkeys that are 10 pounds or over.

Check the shelves for innovative cuts of turkey. One of these is a boneless turkey ham made of smoked dark meat. Its taste is very similar to ham. It is $1.79 a pound, 60 cents cheaper than the $2.39 boneless ham, and is a better protein buy than ham.

Continued on page 22

Friday Fry-Day Features Fish...

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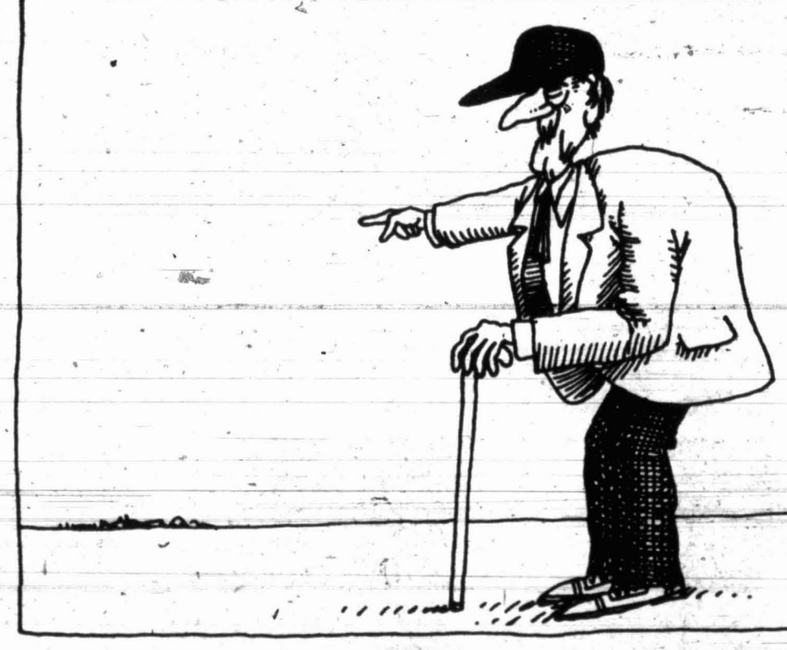

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SAFEWAY LOW-LEVEL PRICES

Campbell's Soup
Cream of Mushroom, 10¾ oz.
SUPER SAVER
BUY 4 SAVE 8¢
4 for 88¢
(Town House, 10¾ oz. 5 for $1)

Chunk Tuna
Star Kist, Light, 6½ oz.
YOU SAVE 6¢
SUPER SAVER 49¢
(Sea Trader, 6½ oz. 45¢)

Crackers
Sunshine, Cheez-It, 1 lb.
YOU SAVE 12¢
SUPER SAVER 69¢

Margarine
Fleischmann's, Corn Oil cubes - 1 lb.
YOU SAVE 5¢
SUPER SAVER 58¢
(Empress, cubes, 1 lb. 45¢)

Paper Towels
Truly Fine, 2 ply Decorated, roll
YOU SAVE 6¢
SUPER SAVER 43¢

Frozen Dinner
Banquet, reg.
YOU SAVE 10¢
SUPER SAVER 49¢

Pound Cake
Sara Lee, Frozen, 10¾ oz.
YOU SAVE 19¢
SUPER SAVER 99¢

100% Wheat Bread
Mrs. Wright's, 1 lb.
YOU SAVE 6¢
SUPER SAVER 35¢

Fruit Drink
Hi-C, 46 oz.
LOW LEVEL PRICE 45¢
(Cragmont, 46 oz. 42¢)

Barbecue Sauce
Kraft, 18 oz.
LOW LEVEL PRICE 49¢

Cat Food
Tabby Treat and Tender Bits, 6½ oz.
BUY 6 SAVE 50¢
SUPER SAVER 6 for $1

Ajax Liquid
Detergent for Dishes, 22 oz.
YOU SAVE 26¢
SUPER SAVER 59¢

Empress Sugar
Granulated, 5 lb. bag
LOW LEVEL PRICE 99¢

Mayonnaise
nu-made, Quart
LOW LEVEL PRICE 87¢

Apple Sauce
Town House, Gravenstein - glass 15 oz.
SUPER SAVER
BUY 3 SAVE 16¢
3 for 89¢

Toothpaste
Aim, 4.6 oz.
YOU SAVE 33¢
SUPER SAVER 49¢

Large Eggs Lucerne, Grade AA Dozen 72¢

Potato Buds Betty Crocker, Instant 28 oz. SS $1.09

Preserves Empress, New Crop Strawberry 10 oz. 59¢

Pineapple Latani, Sliced or Chunk, 20 oz. SS 49¢

Pickle Slices Fanning's, Bread & Butter, 14 oz. SS 49¢

Top Sirloin Steak
Boneless Beef Loin U.S.D.A. Choice Grade Mature Beef (Chateaubriand)
USDA CHOICE
$1.99 lb.

Boneless Roast
USDA CHOICE
Cross Rib, Beef Chuck U.S.D.A. Choice Grade Mature Beef
$1.38 lb.

Mac. & Cheese Kraft Dinner, 7¼ oz. SS 28¢

Donuts Mrs. Wright's, Assorted - box Dozen SS 99¢

Drink Mix Lucerne, Instant Chocolate, 2 lb. SS $1.19

Waffles Eggo, Frozen, 11 oz. SS 49¢

Charcoal Trophy Briquets, 10 lb. $1.09

Frozen Foods

Deluxe Pizza	Jeno's Combination (Sausage, 21 oz. $1.95)	23 oz.	$2.15
Jeno's Pizza Rolls		6 oz.	69¢
Mixed Vegetables	Birds Eye, with Onion Sauce	8 oz.	54¢
Birds Eye Peas	Combinations	8 or 10 oz.	54¢
SS Egg Beaters	Fleischmann's Egg Substitute	16 oz.	87¢
Pet Ritz Pie Shells	9 inch Deep Dish	2 ct.	65¢
Deluxe Apple Pie	Lloyd J. Harriss (Bel-air, 40 oz. $1.49)	44 oz.	$1.59
Eskimo Kreme Koolers	Ice Cream Sherbet Bars	6 ct.	69¢
Hawaiian Punch	Concentrate	12 oz.	58¢
Bel-air Grape Juice	Concentrate	12 oz.	63¢

Food Favorites

Fudge Brownie Mix	Duncan Hines	23 oz.	$1.03
Layer Cake Mix	Duncan Hines (Angel Food, 14½ oz. 89¢)	box	63¢
Kraft Cheese Whiz	Spread	16 oz.	$1.43
Sharp Cheddar	Kraft Cracker Barrel Cheese Spread	8 oz.	99¢
Hormel Spam Spread		3 oz.	35¢

Liquor & Wine

Gin or Vodka Winner's Cup, 80 Proof (Case of 12 - 5ths, $32.16) 5th $2.89

Scotch Winner's Cup, 80 Proof Whisky 5th $3.79

Brandy Fidelis, 80 Proof 5th $3.59

Liquor Available at Licensed Stores Only.

Coffee Suggestions

Instant Coffee	Maxwell House	6 oz.	$2.12
Coffee Creamer	Lucerne Coffee Tone	16 oz.	$1.03
Taster's Choice	Freeze-Dried	4 oz.	$1.79
MJB Coffee	Ground	2 lb.	$3.09
MJB Coffee	Ground	1 lb.	$1.63

In California it's Safeway

Hen Turkeys
Manor House U.S.D.A. Grade A Frozen
USDA A GRADE
lb. 59¢

Whole Fryers
Manor House & Other Frozen Brands U.S.D.A. Grade A
USDA A GRADE
lb. 46¢

Chuck Roast
Blade Cut U.S.D.A. Choice Grade Mature Beef
USDA CHOICE
lb. 68¢

Silver Salmon
Frozen Fresh Thawed Pieces For Baking
(Salmon Slices, lb. $2.88)
lb. $1.99

Beef Tip Steak
U.S.D.A. Choice Grade Mature Beef Round
USDA CHOICE
lb. $1.68

Meat Wieners
Safeway Skinless
1-lb. Pkg. 79¢

Game Hens
Super Size Checkerboard, Frozen lb. 69¢

GRAPES
Great for Snacks
Calif. Grown
Thompson Seedless
lb. 39¢

SAFEWAY FLOWER SHOW

Coleus 4 Inch Pots	ea. 49¢
Succulents, or Cacti, 2½ Inch Pot	2 for 88¢

Fresh Limes
Florida
Each 5¢

Apples	Granny Smith, Imported from New Zealand	lb. 49¢
Valencia Oranges	California Grown	7 lb. bag $1
Carrots	Clip Top	2 lbs. 35¢
Radishes	or Green Onions	2 for 33¢
Bell Peppers	Large size, Great for Stuffing and Salads	lb. 39¢
Yellow Onions	U.S. #1	3 lbs. 39¢
Sunkist Lemons	Large size	3 for 39¢
Celery	Large, Crisp Stalk	ea. 35¢

Canned Goods

Fruit Cocktail	Libby's (Sliced Cling Peaches, 16 oz. 43¢)	17 oz.	45¢
Fruit for Salad	Del Monte	17 oz.	59¢
Bavarian Sauerkraut	Stokely	16 oz.	33¢
Stokely Shellie Beans		16 oz.	29¢
Van Camp Beef Tamales		15½ oz.	51¢

Safeway Variety

Pringle's Potato Chips		9 oz.	85¢
Parmesan Cheese	Kraft, Grated	3 oz.	59¢
Wine Vinegar	Italian Kitchen	12 oz.	37¢
Malt Vinegar	English Kitchen	12 oz.	54¢
Hollywood Safflower Oil		Qt.	$1.47
Colman's Dry Mustard		4 oz.	67¢
Facial Tissue	Chiffon, 2 ply	200 ct.	53¢
Charmin Bath Tissue		4 roll	79¢
Disposable Diapers	Pampers Toddler	12 ct.	$1.41
SS Miracle White	Liquid Super Cleaner	Qt.	87¢

Summertime Foods

Sweet Pickles	Del Monte, Whole (Pickle Relish, 49¢)	12 oz.	67¢
S&W Bean Salad	Marinated	17¼ oz.	65¢
Iced Tea Mix	Lipton, with Lemon (Low Calorie, 5 oz. $1.19)	5½ oz.	45¢
Orchard Orange Drink		½ Gal.	66¢
Ice Cream Crazy Cones	Party Pride	24 ct.	62¢

Non-Food Favorites

Rolaids YOU SAVE 42¢ Antacid Tablets 75 ct. bottle SS 73¢

Hair Spray Miss Breck, Aerosol, 11 oz. YOU SAVE 20¢ SS 79¢

Broom YOU SAVE 14¢ Kitchen Craft, Plastic, Feather Tipped each SS $2.65

Hair Dressing VO5, Conditioner, 1½ oz. YOU SAVE 28¢ SS 99¢

Items and prices in this ad are available July 7, 1976 thru July 13, 1976 at all Safeway Stores in the following counties: *Solano, Napa, Sonoma, Marin, Contra Costa, Alameda, San Francisco, San Mateo, Monterey and Santa Cruz. *Prices not effective in Vacaville and Fairfield. Sales in retail quantities only.

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Focus

on the arts and entertainment

'Comedy' to open at Forest Theater

Humor in the rowdy Elizabethan manner opens July 8 at the Forest Theater with Shakespeare's "The Comedy of Errors."

Combining virtually all the ingredients of Shakespeare's humorous techniques, "Comedy" involves the audience, as well as the actors, in a merry chase of mistaken identities and witty dialogue.

Two sets of long-separated identical twins suddenly find themselves in the same city at the same time. Masters and servants become interchanged; funds misplaced; a husband locked out of his home while his twin is entertained; a gold chain misdelivered; arrests made; and total madness declared!

This comedy stars Harry Rogers and Ernest Zeppa as the Antipholus twins; Adam Lembeck and Rick Pettit as the servant Dromios. Monica LaVelle is the jealous Adriana who claims the wrong husband; and Annie Holt Atherton, her faithful sister. Stephen Dirk, as Aegeon, and Ellen Kester as Aemilia, are the unfortunately separated parents who contribute to the pandemonium and confusion. "Comedy" features Jeff Hudelson in two roles as Angelo and the First Merchant; Mark Shuler, Second Merchant; Michael Dirk portrays the schoolmaster Pinch; Brad Clark is Balthazar; Carrol Moorer as Luce, Adriana's maid; and John Middleton-Tidwell as the Duke of Ephesus.

Director of "The Comedy of Errors" is Peter B. Magee, a native of Carmel. A graduate of Southern Illinois University, Magee has had theatrical experience on the East coast. He was Bassanio in the Forest Theater's production of "Merchant of Venice," Hortensio in "The Taming of the Shrew," and most recently was seen in Agatha Christie's "Ten Little Indians." Last fall he directed "Play it Again, Sam" for the Naval Postgraduate School.

"The Comedy of Errors" and "Macbeth," produced by the Forest Theater Guild in cooperation with Monterey Peninsula College, will be presented on alternate weekends through Sept. 4 in the outdoor theater at Mt. View and Santa Rita Streets, Carmel. Curtain is at 8:30 p.m. Thursday through Saturday. The box office opens at 7:30 p.m. on evenings of performance. Tickets are also available at Carmel Music, Lily Walker Records and Music in Pacific Grove, by writing P.O. Box 1500, or calling 624-1531.

SUSAN TESCHER of Carmel portrays a courtesan (left), Ernest Zeppa of Pacific Grove plays Antipholus of Syracuse and Richard Pettit of Pacific Grove plays Dromio of Syracuse in Shakespeare's "Comedy of Errors," opening July 8 at the Forest Theater.

'Macbeth' — an inept production at Forest Theater

By SEAN MCLEOD

Shakespeare's "Macbeth" is a fascinating play, but a difficult one to stage well. The surface is overwrought melodrama; underneath are some brilliantly dramatized insights about the interaction of gross ambition and moral confusion — sort of grim early "Watergate".

Faced with this challenge, most companies resort to bombast and gimmickry. The Forest Theater Guild's current production of "Macbeth" is different. Director Donald J. Ross avoids tricks and charlatanism, but he goes too far: the production is merely inept.

The Bard can use some judicious editing, but Ross's hewing and shuffling weaken the play. Most noticeably, it starts with a plunk (the second scene coming first) and ends with a plop. However, Ross does not allow his "stars" to overwhelm the rest of the cast.

The style is backyard Wagner. Normally, the "chorus" forms a semicircle behind a "principal," who stands and delivers an "aria" directly to the audience. All too often, three-character scenes are played in a stationary line abreast.

Ramon Wilson in the title role uses his excellent voice and expressive face to create a moving, well-textured Macbeth, neither over nor underdone. But physically he is less convincing, partially due to his attractive but unflattering costumes.

Betty Fowlston is sometimes compelling as Lady Macbeth, with her obvious dedication to the role, but she never seems related to the rest of the play.

The unimaginative staging makes her appear less married to Macbeth than to her stairway — she is never more than two armspans away from it. And her mature and substantial presence contrasts jarringly with the rest of the cast, most of whom are pleasant young men who try hard.

Brock Wade is quite impressive as Banquo. Jasper Hulsey plays a credible Macduff, but with some distracting mannerisms, such as jutting his face out and straining his voice, to indicate intensity. Craig Kilbourne does an interesting interpretation of Malcolm, but in the last scene (the plop) he suffers from the ludicrous staging.

Ron Bostwick and Jeff Hudelson are competent as Duncan and the Doctor, respectively. Chip Lenno does a good job as Macduff's son, even though handicapped by dull "blocking" and a strange mother.

In fact, the portrayal of Lady Macduff is very peculiar, and her jaws seem to be wired shut. And Lady Macbeth's famous "Sleepwalking Scene," actually performed quite well, is damaged by her yellow denim nightgown.

Sad to relate, some of the other famous scenes are reduced to banality. The three Witches ("the weird sisters") are static, though articulate; they are played by two men and a woman, which seems rather shabby. The murderers are just silly.

The Porter, with one of the funniest monologues in Shakespeare, is unamusing and irrelevant. However, the play's climactic battle scene consists solely of two overgrunted single combats, at which the audience laughed merrily.

Visually, the production is embarrassing. The set looks like something remaindered from a fire-sale. It also occupies much of the logical acting area, thus forcing the performers to spend most of the time standing around on the "apron."

The costumes are a strange mixture: the men's are largely excellent, if pristine, except for the huge fuzzy booties. Most of the women's gowns, however, are badly out of phase — Hollywood pastels, and a blindingly wrong white-and-purple affair.

Director Ross does deserve praise for using live music throughout the play. Notably, Cheryl Fluty opens the show by playing the harp and singing her own composition, the lovely "Lament for Macbeth."

We too lament for "Macbeth." However, the outdoor Forest Theater is a charming place to spend an evening, with its friendly fireplaces and relaxed ambience. Fortunately for its fans, and for Shakespeare buffs, "Macbeth" will be alternating weekends with "Comedy of Errors," under a different director. We will hope for the best.

Bach Festival to open

On Monday, July 19, the brass ensemble will proclaim from the tower of Sunset Theatre the arrival of the 39th Carmel Bach Festival. As always, many concerts sold out early. However, seats are available for Monday and Tuesday evenings July 19, 20, 26, 27 and for all daytime recitals.

Tuesday evening the festival will feature the Overture to "Zais" by Rameau. From Rameau the program moves to Johann Christian Bach. W.A. Mozart's Concerto for Piano, K491, in C minor, follows. This is considered to be one of Mozart's most dramatic piano concertos.

The second half of Tuesday's program is devoted to J.S. Bach's secular contata, "The Contest between Phoebus and Pan." Bach ventured into comedy with this work. He and his libretist created a satiric burlesque which extols the superiority of serious music such as Bach's over newer trends in music. The Contata will be sung in English and will be partially staged.

Ticket information is available from the festival office, 624-1521.

Drum and Bugle Corps to perform

"Bugles in the Afternoon", a musical extravaganza and precision drill of Drum and Bugle Corps will be held at Monterey Peninsula College football stadium July 18 at 2 p.m. Six corps from California, Oregon and Washington will be competing for $3,000 in prizes.

The colorful pageantry of a championship Drum Corps competition combines the military precision of West Point, the musical blend of a well directed band or orchestra and the showmanship of a Broadway production. Today's Drum and Bugle Corps are the descendants of the fife and drum corps of Colonial times.

Tickets are $2.50 for adults and $1.50 for students, children under 12 free. Tickets may be obtained from the Seaside Chamber of Commerce and other organizations.

sherman • mcfall
VILLAGE ARTISTRY
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mission between 5th & 6th carmel
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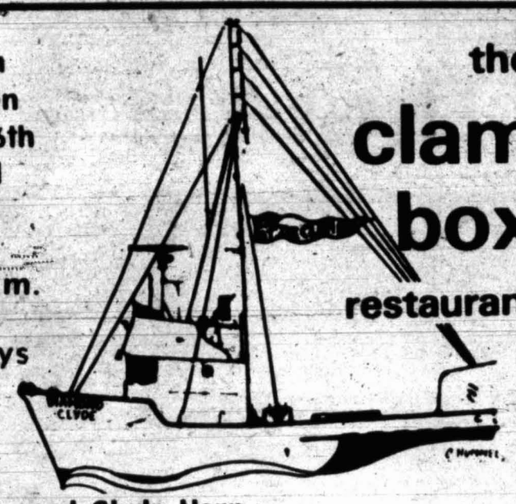

Genevieve and Clyde Herr

THE MUSIC CORNER

BY IRVING W. GREENBERG

NEW RECORDINGS

LISZT: HUNGARIAN RHAPSODIES (COMPLETE) — (Gyorgy Cziffra, pianist — Connoisseur Society-Vols. 1, 2, 3 — CS-2097, 2098, 2099 — 3 discs).

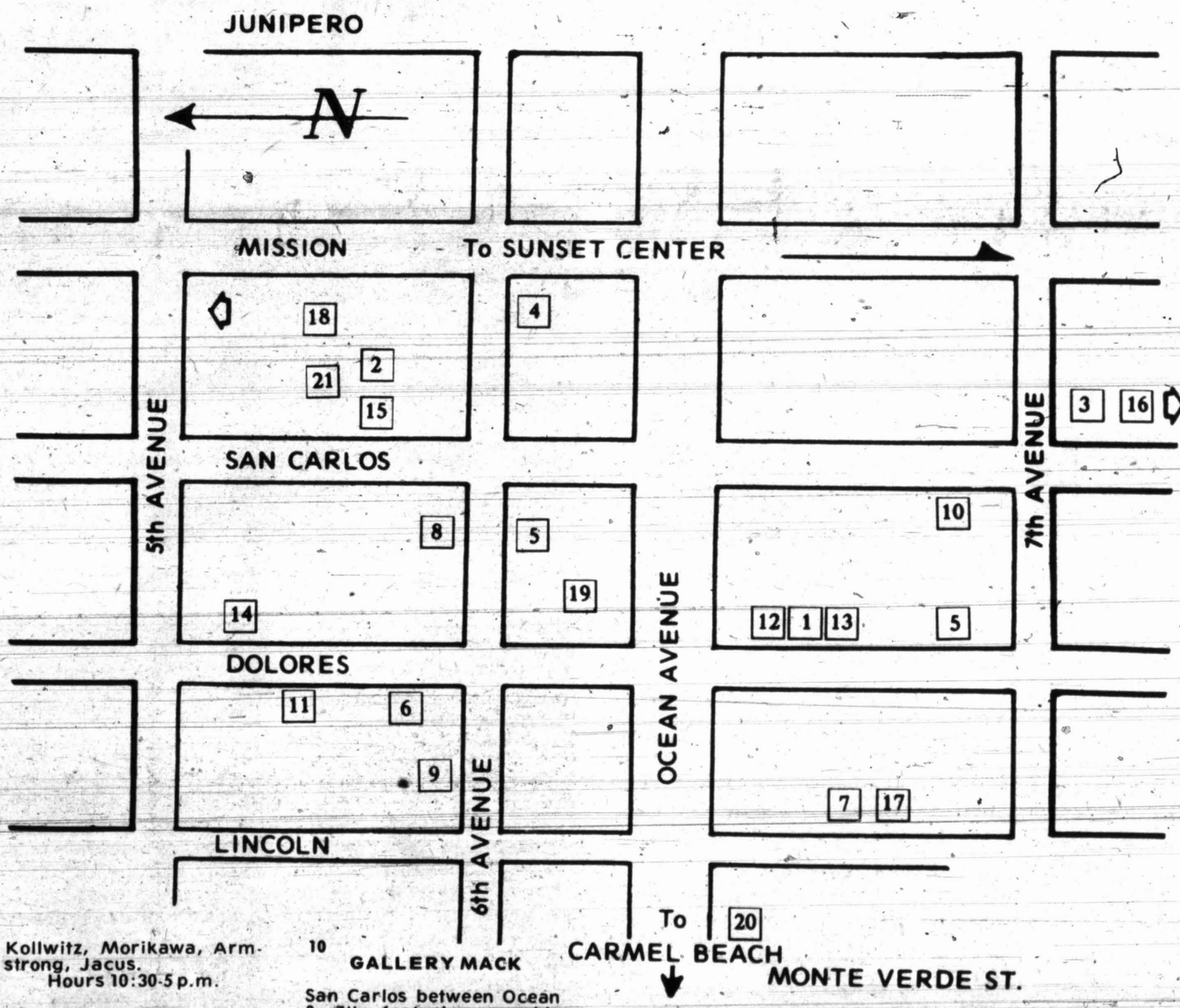
The Rhapsody, Hungarian Style, was a form successfully exploited by Liszt who wrote nineteen such works between 1946 and 1885. Liszt himself explained that in using the rhapsody form for these nationalistic works, he wanted to express "certain states of the soul in which are summarized the ideals of the nation," and to emphasize "the fantastically epic element" of this music. The List Hungarian Rhapsodies consists of effective contrasts between the slow and sensual music (called lassan), and the frenetic theatrical music (called friskan). Dramatic effect is achieved not only through the alternation of opposing moods, but also through theatrical changes of rhythm, tempo, and dynamics. They are replete with actual Hungarian melodies, dances and rhythms, the result of the composer's researches into Hungarian folk music. The most famous of these Rhapsodies is No. 2 in C-sharp minor, probably the most widely known piece of music by the composer. In its exciting changes of pace and mood, and in its theatrical climaxes, it is characteristic of this genre as a whole. Some other popular Liszt Hungarian Rhapsodies are: No. 9 in E flat major (Carnaval de Pesth); No. 13 in A minor (also adapted by the composer into the Hungarian Fantasy for piano and orchestra); and No. 15 in A minor (Rakoczy March). Six of these works have been transcribed for orchestra by the composer and Franz Doppler: Nos. 2, 5, 6, 9, 12, and 14.

The most important aspect of the Hungarian Rhapsodies is Liszt's musical attitude. The so-called Hungarian or gypsy elements remain secondary to the music's experimental character. This is reflected both in the tendency to veil the tonality and the harmony and in the general process of disintegration of the musical material, resulting in an unfathomable depth of expression. In the 19th Rhapsody, it is remarkable how Liszt creates an amorphous expression within the simple clearly-defined Lassan-Friskan form and clings to a motif that refuses to become a theme; finally, it is as if the evolution of the sound becomes crystallized and frozen into a form. Such a work reveals the truly progressive spirit brought about by Liszt as head of the new German school, and which necessarily remained foreign to Brahms and to his adherents.

The three discs comprising this set encompasses the complete nineteen Hungarian Rhapsodies, in a pianistic rendition of intensity by the sensitive and impeccable Gyorgy Cziffra. Not only is he exceptional and outstanding in his exposition of the diversity of the nuances of these pieces, but he is very much oriented to their thematic flavor, which he displays with a smooth-flowing dynamic line, and with a magnificent florid technique in incomparable virtuosity, embracing the very heart of the Lisztian principle of writing. His statement of the thematic development, with its free course and its quasi-improvisatory passages, is a marvel of

Continued on page 14

CARMEL ART GALLERIES



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5
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6
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14
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15
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THE FREE 2 p.m. program sponsored by the city of Carmel and scheduled for Forest Theater on Sunday, July 11, will be the local professional performing group "Currents." In September 1975 "Currents" gave its first public performance at Forest Theater. Dance is the basis around which "Currents" moves. The choreography and music are originated by members of the company. Various company members have been trained in and professionally associated with traditional performing dance companies and music conservatories, but they have also studied in the less traditional fields of T'ai Chi Chuan, improvisation and jazz. Admission is free.

DRAKE RUSSELL, Danny Gochnauer and Kathy Collins star in Cannery Row Dinner Theatre's current production, "110 in the Shade." Performances are scheduled Thursday-Sunday until July 10.

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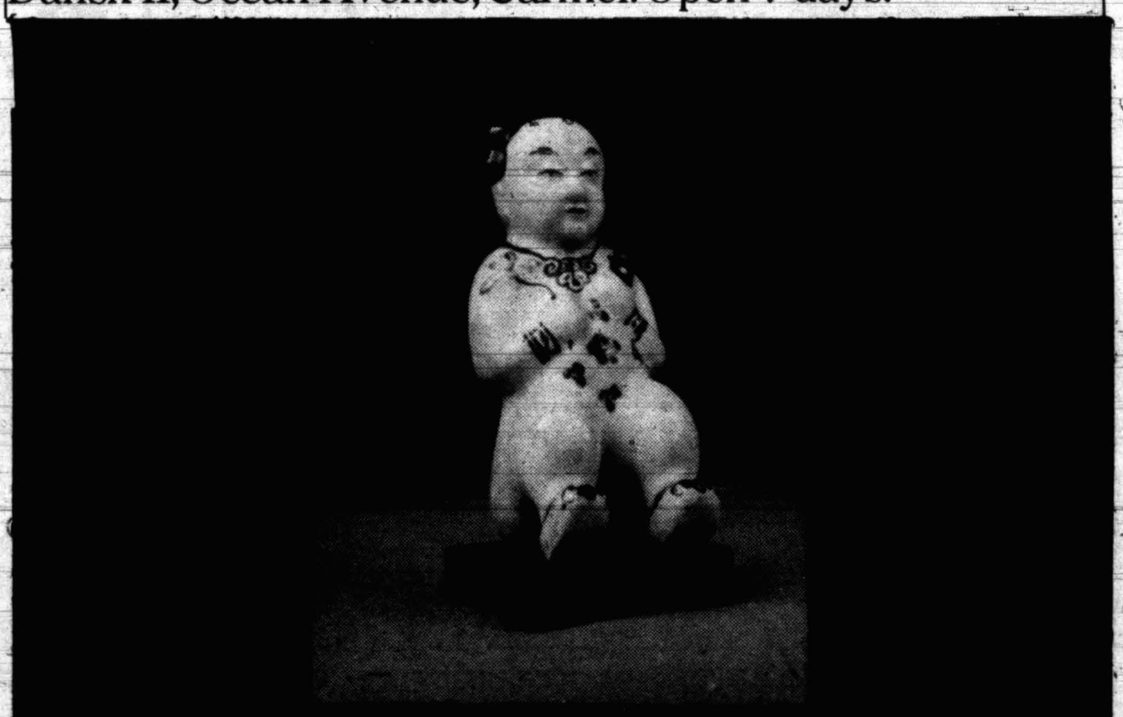

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Nightlife

BOILER ROOM: Rock entertainment Wednesday-Sunday begins at 9 p.m. with "California" July 8-11; and "Juice" July 14-17. No cover. Located in Cannery Row Square, Monterey. 373-1449.

THE BUCKEYE: Live entertainment nightly. Thursday-Saturday the three piece group, "Gorilla." Sunday-Wednesday the sounds of Mark Evans. 65 West Carmel Valley Rd., Carmel Valley 659-2235.

CASA MUNRAS: "Nice & Easy" dancing Tuesday-Saturday 9-1:30 a.m. No cover. Fremont and Munras Aves., Monterey. 375-2411.

CHINA ROW: Organist Dick Duane Wednesday-Sunday. Each night from 8-1. No cover. 444 Cannery Row, Monterey. 373-8494.

DEL MONTE HYATT HOUSE: "Cloudburst", Monday-Saturday 9-1:30 in the lounge; "The Troubadores" Tuesday-Saturday in the dining room. Nightly dancing, no cover. 1 Old Golf Course Rd., Monterey. 372-7171.

GAY NINETIES DANCE GROUP: Three piece ensemble playing traditional rhythms for adult dancing. Chataugua Hall, 16th and Central, Pacific Grove on Saturdays only from 8:30 to 11:30 p.m. Admission $1.50 per person.

HATCH COVER: Live entertainment beginning at 9 nightly. Wednesday-Sunday "Langford & Zobler", Monday and Tuesday David Diamond. No cover. Located in Carmel Rancho Center. 624-8286.

HIGHLANDS INN: Entertainment nightly. Ted Rowe on piano Tuesday-Sunday 6 p.m. until closing. Monday nights other entertainment. Four miles south of Carmel on Highway 1, 624-3801.

HIGHWAY ROBBERY: Piano bar with Serena Underwood, Tuesday and Wednesday. Ellen Boudreau on Monday and Boots Scobe Thursday to Saturday. Jam session every Saturday 3-6. Located in Carmel Center, at Rio Rd. and Highway 1. 625-1234.

HOLIDAY INN, CARMEL: Dancing and entertainment Wednesday-Sunday, 9-1. No cover. Highway 1 and Rio Rd., Carmel. 624-1841.

HOLIDAY INN, MONTEREY: Dancing with "Touch Stone" Tuesday-Saturday in the Captain's Hook Lounge. No cover. On Highway 1 and Del Rey Oaks Exit, 394-3321.

KALISA'S: Live entertainment nightly. Call for time and performance. Belly dancing every Friday and Saturday. 851 Cannery Row, Monterey. 372-8512.

KING'S CROSS STATION: Entertainment each night beginning at 9. Ron Blair and Anthony Thursday-Saturday; Brian Diamond Sunday-Wednesday. 116 Forest Ave., Pacific Grove. No cover. 372-5171.

LOVER'S POINT INN: Entertainment with Danny on the organ Thursday-Sunday, and holidays beginning at 8 p.m. No cover. Ocean View Blvd. and 17th St., Pacific Grove. 372-7787.

MISSION RANCH: Piano bar each night beginning at 9 p.m. featuring Kay Holman. 26270 Dolores St., Carmel. 624-3824.

MISSION RANCH BARN: Live rock bands each Friday and Saturday night from 9:30 p.m. to 1:30 a.m. $1 admission. 26270 Dolores St., Carmel. 624-3824.

NO NAME SALOON: Live music every night, Monday-Thursday 8-12, Friday 9-1, Saturday 2-1, and Sunday 2-8. Monday: "JB" vocals, harmonica, guitar; Tuesday: "Tom Cat" Rivelli and Bob Moynihan bluegrass guitar and vocals; Wednesday: Sue and Al, piano, guitar and vocals; Thursday: a little bit of everything with "Shiloh"; Friday: the music of "Hawk Feathers;" Saturday: 3 - 5 p.m. Al Brumbaugh, then "The Rank Strangers"; and Sunday: 2-6, Al Brumbaugh, guitar and vocal and from 6 to 8, the bluegrass sounds of Lark and Stan. Carmel Valley Road and Via Contenta, in the Village. 659-4884.

OBERG'S: Discotheque each night from 9 p.m. to 2 a.m. No cover or minimum. 2200 Fremont Ave., Monterey 375-6116.

THE OUTRIGGER: Comedy and song of Sioux Scott Wednesday-Saturday 9:15-1. Vocals and piano of J. Scott Smith, Sunday-Tuesday, Rock to Bach beginning at 8 p.m. No cover. 700 Cannery Row, Monterey. 372-8543.

RAMADA INN: The live sounds of the "Joe Ingram Trio" Wednesday to Sunday 9-1:30. Jazz session on Sunday 9-1. No cover. 1425 Munras, Monterey. 649-1020.

SPEAKEASY: Listen to "Pop & Sons" Monday-Saturday 9:30 p.m. to 1:30 a.m. No cover. Club is closed Sundays. 205 E. Franklin, Monterey. 373-4566.

TIA MARIA: "Ferris Wheel", Tuesday-Sunday. Off night dance on Monday. Located on Cannery Row at Hoffman Ave., Monterey. 373-0611.

THE WAREHOUSE: Appearing on Friday and Saturday beginning at 8:15 Barbara Kelly and The Warehouse Band. Tuesday-Thursday The Warehouse Band. Silent movies. No cover but lifetime membership is required. Club membership $1.25, available at the door. Cannery Row and Prescott, Monterey. 375-1921.

CAPTAIN'S COVE: Live jazz and vocals with the Len Dixon Trio Wednesday-Saturday, 8:30 p.m. to 1 a.m., Sundays 7-11. No cover or minimum. 643 Cannery Row, Monterey. 372-4000 or 375-5411.

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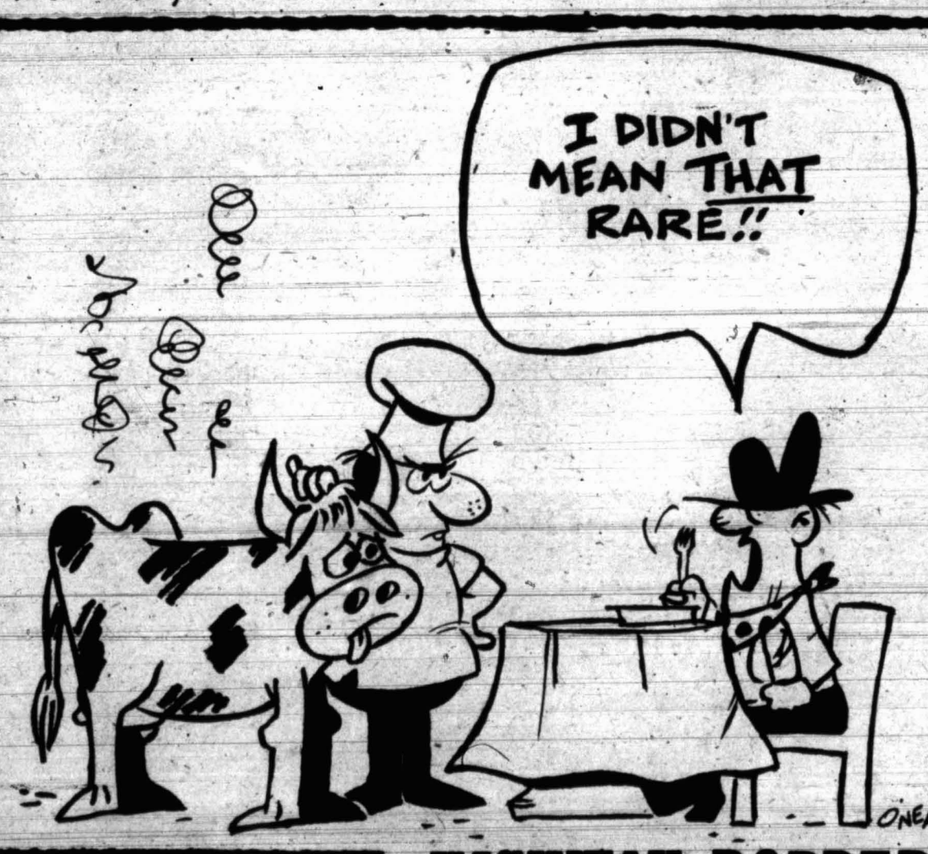
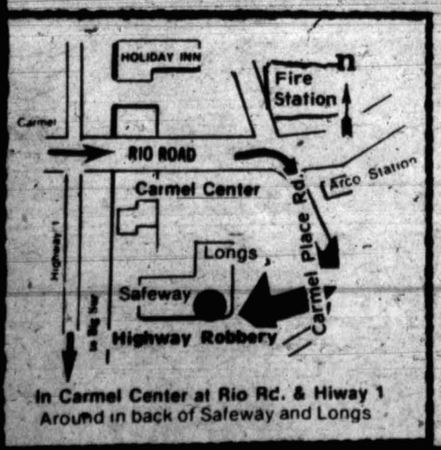
What's George's?

"SOUTH PACIFIC," the award-winning musical comedy from the pens of Rogers and Hammerstein, is coming to the Cannery Row Dinner Theatre. This American classic is directed by Alan Gilbert, who starred in the original Broadway production with Mary Martin and Ezio Pinza. Gilbert will also appear as Emile de Becque, the role created by Pinza. Other leads (shown in photo) include Patricia Hymes as "Bloody Mary" and Dennis Griffith as "Luther Billis." Starring as "Nellie" is LaVonne Rae Andrews. Rich Hughett is "Joe Cable" and Tammy Richardson will be seen as "Liat." Performances will run Thursday through Sunday evenings with opening night on July 15. Cannery Row Dinner Theatre is located at 720 Cannery Row, Monterey. For reservations, call 649-3388.





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SUPER SCOOP: That list of Hollywoodites searching for some residential piece of mind on the Monterey Peninsula keeps growing. A usually reliable source tells me that **Doris Day** plans to be moving to Carmel in the near future.

Ms. Day recently made "dateline Carmel" worldwide headlines when she married at the home of a friend here on the Peninsula.

COMMUNITY THEATRE's "And Miss Reardon Drinks a Little" is being held over through July 17. Performance nights for this adult comedy-drama are Friday and Saturday, 8 p.m. The Community Theatre is located in the Sunset Center, Carmel. For reservations, 624-2669. Opening Aug. 6, a modern adaptation of Moliere's "The Imaginary Invalid."

It's "anchors aweigh" for the Cannery Row Dinner Theatre as they set their sites on a July 15 opening of "South Pacific." Director-male lead **Alan Gilbert** is quite pleased with the progress of the cast to this point.

That cast includes Peninsula actress **LaVonne Andrews** who was asked to step into the female lead after Dinner Theatre secretary **Kathy Fox** was injured in an automobile accident. "LaVonne had no trouble stepping into the role," reports Gilbert. "In fact, she had caught up with the rest of the cast in two days."

Gilbert calls "South Pacific" "really a play with music. It's not like 'Guys and Dolls.' It's essential that the dramatic aspect come to the fore in order to be successful."

Present plans call for a piano and bass accompaniment under the direction of **Lucretia Butler** who worked with Gilbert on "110 in the Shade" at UCLA where Gilbert is a professor.

That new talent agency in Carmel, Great American Artists, is currently looking for three and four piece acts that could tour throughout Northern California. Musicians looking for an audition should call **Tony Turner** at 624-2224.

Look for Walt Disney studios to be coming to the Monterey Peninsula this fall to shoot a full length feature film throughout the coastal area... That chattering of teeth heard around radio stations these days is that of account executives and program directors waiting for the yearly ratings war tally due soon... "Bingo Long and his All Stars" is due in soon at the Carmel Center Cinemas...

..**Bob Langford** and **Jon Zobler** start their last regularly scheduled gig at the Hatchcover this week on a Wednesday through Saturday basis set to last four weeks.

L&Z have decided to concentrate their efforts on songwriting and studio work. According to Jon, "We're incorporating and building our own studio in this area so that we can make demo tapes of our work. We'll have a four track and a two track and from there we can easily dub at least fifty tracks with a noise reduction unit. If we end up selling ourselves that's fine but we're concentrating on selling our music."

In addition to meshing their finely synchronous voices and guitars with their own compositions, L&Z will be recording the music of a Santa Cruz buddy — **Tod Epstein.** Tod and Jon came out to the west coast from New Jersey a few years ago and played together with Bob in a rock group before everyone went their separate ways.

Bob and Jon don't look upon this work at the Hatchcover as a "retirement" gig. "We'll be working occasionally as a filler act for a few extra bucks. But it's time that we put back that element of fun in our music instead of thinking of a night's work as the second day of a five day week."

Plan to catch L&Z a few times during their Hatchcover set. Their musicianship and vocal work is of the highest calibre.

By the way, those who stopped by the Hatchcover last Saturday night to catch **Julie Domac** and bassist **Foye Walkup** on their last night together weren't disappointed.

Julie put on a fine "final" performance. She's headed out to Aptos now to try disco work at Your Father's Mustache. "I'll be back with my regular music soon. This disco work will give me a chance to try some different keyboard work and to rest my voice a bit since they already have a female singer."

When Julie decides to come back again, you'll see it first in this column.

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'AND MISS REARDON DRINKS A LITTLE'
BY PAUL ZINDEL
HELD OVER FRI-SAT 8PM Through July 17th
Carmel Sunset Centre
Mission St. Entrance
Adults $3.50 Students $2.50 Res. 624-2669

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THE COMEDY OF ERRORS
Directed by Peter B. Magee
Opening Weekend
Thurs., Fri., Sat., July 8, 9, 10
& alternate weekends thru Sept. 4
MACBETH
Directed by Donald G. Ross
on alternate weekends
All performances 8:30 p.m.
For ticket information, phone 624-1531
Outdoor Forest Theater
Mt. View & Santa Rita, Carmel
TICKETS: Adults $3.50, Student & Enlisted Military $2.50 at CARMEL MUSIC, Dolores near 6th, or LILY WALKER Records & Music, 165 Fountain Avenue, Pacific Grove. Or by mail: P.O. Box 1500, Carmel.
Theater Box Office opens 7:30 evening of performance.

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The top-flight musical by N. Richard Nash
Music by HARVEY SCHMIDT — Lyrics by TOM JONES
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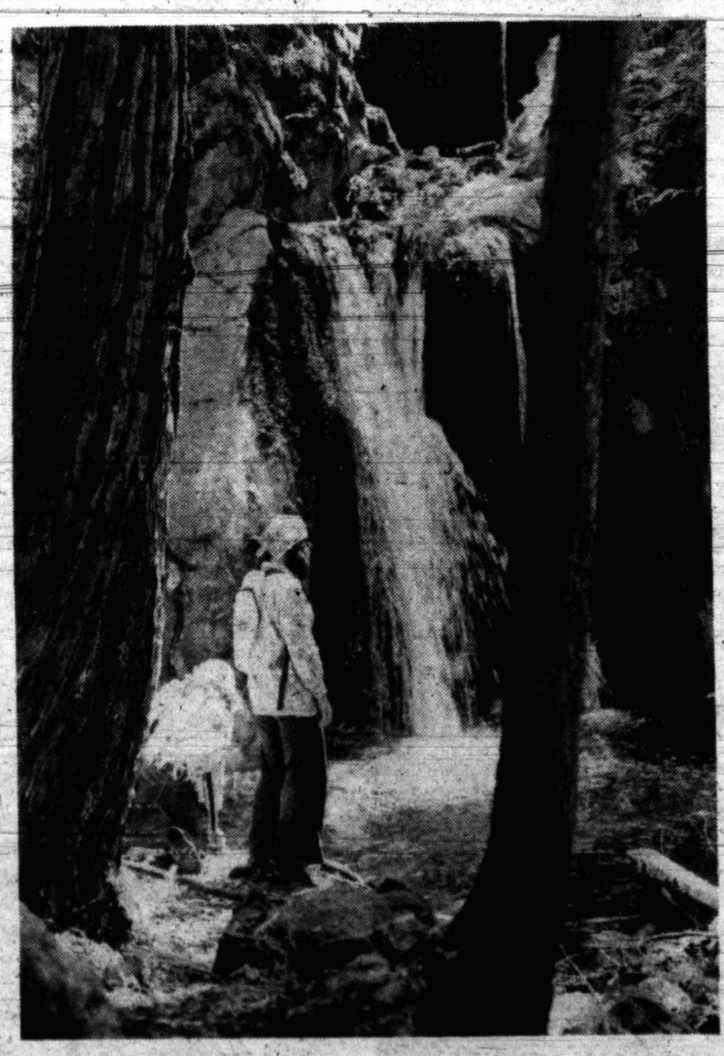

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Music Corner...

Continued from page 10

phrasing, shading, and tonal color. The contrasting tempi of the various pieces are delineated in an unusually adept harmonizing effect, in which the common keyboard artifices of excellent pianism abound — glistening arpeggi, exceptional rubato effects, translucent trills and exciting luminous runs and skips.

Gyorgy Cziffra is one of the finest and most proficient pianists on the musical scene today, and his playing of the total nineteen Hungarian Rhapsodies is a remarkable exhibition of physical fortitude, as well as of incomparable musical prowess — outstanding in conception, interpretation, and execution.

The piano sound is clear, resonant, and pure. Although running into competition against Campanella on Philips and Szidon on Deutsche Grammaphon, still it seems, at least to this reviewer, that Cziffra's playing is far and above that of his two other competitors, and it is, therefore, highly recommended, both musically and sonically.

LISZT: TODTENTANZ; HUNGARIAN FANTASIA; LA CAMPANELLA; GUONOD-LISZT: FAUST WALTZ (Gyorgy Cziffra, pianist, with the Orchestre de Paris conducted by Gyorgy Cziffra, Jr. — Connoisseur Society CS-2092).

The Todtentanz (Danse Macabre) is a "paraphrase on the Dies irae" for piano and orchestra. The source of Liszt's inspiration is not clear. One version credits Holbein's fifty-three etchings known as "The Dance of Death;" another, the painting "The Triumph of Death," attributed to Andrea Orcagna.

This composition is a series of variations on the famous "Dies irae" theme which appears and reappears in various guises. Irresistibly and irrevocably does this threatening motif advance, now clearly brought forward as a subject, now as a counterpoint serving as a bass, now covered over with manifold strange figures and original metamorphoses. And every variation discloses some new character — the earnest man, the flighty youth, the scornful doubter, the prayerful monk, the daring soldier, the tender maiden, and the playful child. The work opens with an austere statement of the "dies irae" theme in low woodwind, brass and strings. After a cadenza for the piano, the theme returns in the orchestra, and then is taken over by the piano. Only then do the variations begin, each maintaining the macabre effect of the whole, abounding in glissandi and cadenzas for the piano.

The Hungarian Fantasy for piano and orchestra is actually an adaptation for piano and orchestra of Liszt's Hungarian Rhapsody No. 14 for piano solo. A solemn slow section opens the piece. After a piano cadenza, there arrives a rapid section filled with the fiery rhythms and sensual gypsy melodies of Hungarian folk music. A graceful interlude leads to the conclusion.

La Campanella (The Bells) is the final (third) movement of Paganini's Concerto No. 2 for violin and orchestra, Op. 7. Here harmonics in the violin are combined with bells in the orchestra. Liszt transcribed this movement for the piano, including it in his "Etudes d'execution transcendante d'apres Paganini."

Gyorgy Cziffra plays these two works with the orchestra and the two solo piano pieces with a real Hungarian orientation and elan. His evocative rendition, full of the finest technical pianistic devices, is magnificent in its tonal propensities, in its conceptual assertion, and in his brilliant, intense execution. This performance is suffused with an aura of tonal luminiscence and with a colorative effect of the brightest clarity and definition. Outside of exhibiting an expert dynamic flow and accentuation in his fine phrasing, there is also the additional element of perceptive insight. Thus, in its totality, all these pianistic virtues tned to bring out these works in their very pristine nature, and in their spacious, expansive nature.

The Orchestre de Paris under Gyorgy Cziffra, Jr. plays magnificently and in full rapport with the soloist, inasmuch as it has become one of Europe's finest musical organizations since its organization by Charles Munch. They not only support the soloist most capably, but, in addition, transmute the orchestral elements into a harmonic unision of all the orchestral choirs of the orchestra. They display verve, alacrity, and vitality, with a well-rounded and definitive brilliance that makes these rather popular works appear in the guise of a many-hued tonal palette of color that is most ingratiating to the listener.

The tone quality of the piano and the orchestra is crystal clear, with a resonant, full-bodied sonority. This disc is recommended, as it is the best of the Cziffras collaboration, appearing in the grand tradition.

GRANDADOS: GOYESCAS (Francisco Aybar, pianist — Connoisseur Society CS-2091).

The individual pieces of the Goyescas Suite were inspired by the paintings and tapestries of the Spanish artist, Goya. As the subtitle, Los Majos Enamorados (The Enraptured Ones) indicates, they depict episodes from the life of the "Majos and the Majas," Madrid characters typical of the Goya period, and comparable to today's "Guys and Dolls" on Broadway.

Part I of the Suite consists of four pieces: Los Requiebrios (Tender Words of Love). It is a constantly shifting jota dance which starts and stops and with constant tempo changes. The second piece is titled: Coloquio en la Reja (Dialogue at the Window-Grate). It is a tender dialogue between a prisoner and his beloved who is visiting him. The third is: El fandango del candil (Fandango by candlelight). Here the rhythm of the lively fandango dance lends an irresistible atmosphere of swirling couples on the dance floor. The final pieces, in the first volume is: Quejas, o la maja el ruisenor (The Maja and the Nightingale). This is a magical night piece in which a maiden's lament is answered by elaborately embellished cadenza-like material.

Part II of the Suite consists of two pieces: El Amor y La Muerte (Love and Death). This is a brilliant piece, the most dramatic of the Goyescas, in which themes from the earlier pieces reappear. It is really a confrontation between the gentle joys of love and the harsh reality of death.

The final piece, Epilogo: La serenada del espectro (Epilogue: Serenade of the Spectre) was conceived by Granados as a tone image of a skeleton strumming its guitar while gradually fading and then disappearing altogether.

Continued on page 16

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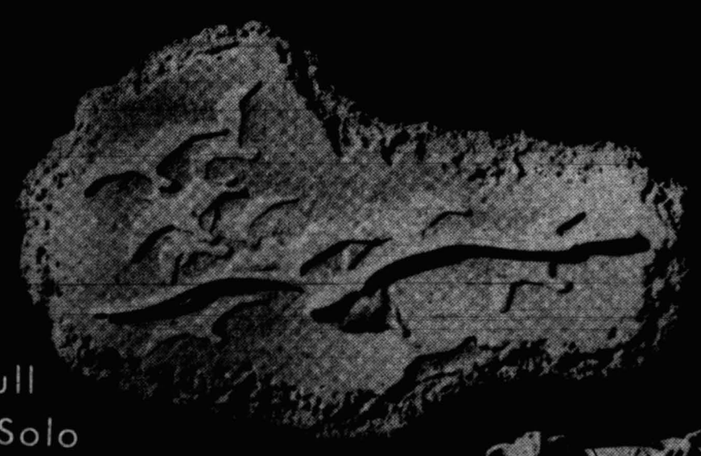

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CAA features sculptors

Five area sculptors are showing their latest works in various media through Aug. 4 at the Carmel Art Association.

Fritz Abplanalp, native of Switzerland, works in various woods: exotic koa, from Hawaii, rich walnut, patterned myrtle, and various unusual driftwoods. In the tradition of the artist-craftsmen of the Gothic period, he carved the interior of the church at the Convent of the Transfiguration in Ohio. His work includes stylized contemporary birds and animals, as well as the human figure, the latter often appearing from the heart of a piece of driftwood.

Wah Chang, professional artist from the age of nine, spent many years doing sculptures for special effects in Hollywood movies, including "The King and I" and "Can Can." He won an Oscar for his work in "The Time Machine". Now living in Carmel, he is doing chiefly animals, usually of bronze, in limited editions. He works with an original cast of wax, and often spends as much as a week on his designs.

Bert Conaghan, cum laude graduate in fine arts of the University of California, uses the direct carving method in his stone sculptures, most often done in marble or dolomite. Fishes, animals, and droll faces are among his favorite subjects. Many awards have come to him in competitive art shows, and his work has been featured at the Maxwell Gallery in San Francisco, the Bradley Gallery in Palm Springs, as well as the Carmel Art Association.

Robert Hoge is showing six sculptures. "Struggle," an abstract piece, shows two figures with a large fish, all seemingly folded to fit into the rectangular block of warm, off-white stone of which they are carved. In direct contrast to "Struggle" is the impressive bronze of three dolphins, mounted on red granite, ideal for a fountain or reflecting pool.

An artist who carves directly in wood and stone, Kenneth Wiese also works in cast metals, welded steel; and ceramics.

The Beardsley Room features a group show of four Peninsula painters, Patricia Cummingham, Joe Feuerborn, Joseph Tanous and Edward Norton Ward.

"JOIE DE VIVRE," a bronze by Robert Hoge.

Moliere rehearsals continue

Rehearsals for a modern adaptation of Moliere's "The Imaginary Invalid" are in progress at Community Theatre. Guest director, Paul Ventura, author of the adaptation, has set the action in Menlo Park, California, 1939. This production opens Aug. 6 and will run through Sept. 4 every Friday and Saturday night at 8 p.m. The production stars Alan Coppens as the Imaginary Invalid and Ellen Sherman as Toinette the maid.

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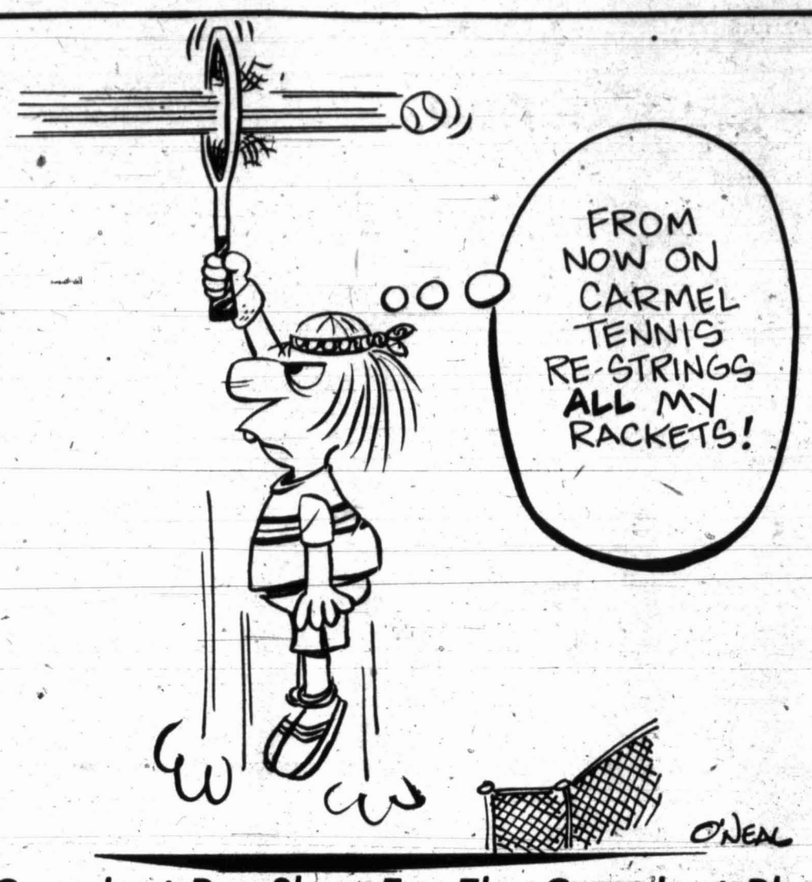

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Music Corner...

Continued from page 14

Francisco Aybar, the pianist on this record, gives a performance that displays virility with tender expressiveness; bravura that encompasses excellent dynamic flow, fine phrasing and accurate intonation. The classic beauty and the restrained composure of his playing is brought out in his rich harmonic sonorities, and in a passionate fervor of romantic insight. Being closely attuned to the Spanish idiomatic style of playing, he thus fuses his own personality with the technical execution of these pieces. The poetic individuality and the sensitive subtlety of the various nuances are clearly defined, and the voluptuous sense of their rhythmic contours are exposed in a scintillating kaleidoscope of tonal coloration.

The piano sound is brilliant, coupled with an exquisite sheen of sonorous richness and warmth of statement. This disc is recommended as a fine example of the Spanish perception in identification with its Iberian mystique.

PALM COURT MUSIC (Morton Estrin, pianist — Connoisseur Society CS-2095).

Palm Court Music is the British equivalent of what is generally known as salon music, which type of music has had a long existence from the early days of Mozart to the advent of World War II, when it was displaced by the advent of the electronic media, such as the radio-phonograph, and later, television.

The works performed on this disc by Morton Estrin encompass this genre of an earlier day as real salon or drawing room fare (such as Lange and Anton Rubinstein) to the area of genuine art forms in miniature, such as those of Schubert and Rachmaninoff, which also lend themselves to this type of performance under the salon category.

The Schubert A flat Impromptu falls definitely into the medium for the musical amateur, because of its lyrical fluency. The Schubert-Liszt Serenade is a most popular and enjoyable piece from his "Schwanengesang" song cycle, and the Liszt piano arrangement brings out the basic melodic essentials of Schubert.

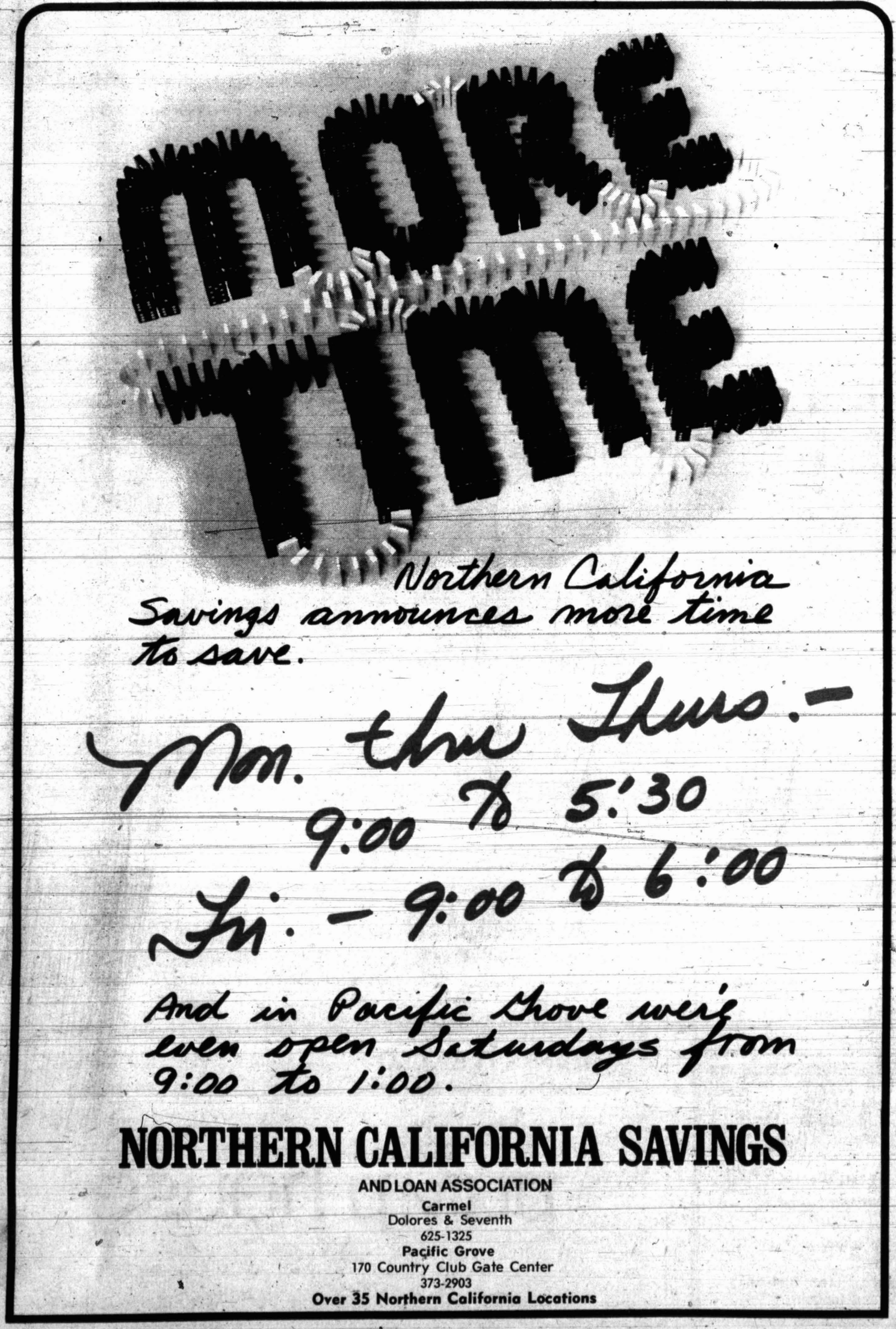
The Anton Rubinstein pieces — Kammennoi-Ostrow and Romance — are serene and solemn pieces which are often heard in song arrangements also. Gustav Lange composed his "Flower Song" exclusively for the salon and for performance by amateurs. It is an easily-performed, sentimental piece, which had a vogue on piano rolls at the turn of the century.

The Debussy Arabesque and the Reverie are in the category of French salon music, in the tradition established by Jules Massenet and Cecile Chaminade: Arabesque is often heard in a harp transcription.

Rachmaninoff's Prelude in C sharp minor, Op. 3-No. 2 and Polichinelle are culled from this composer's "Morceaux de Fantasie, Op. 3." These have endured over the years as popular pieces, particularly this Prelude. Nevertheless, this is music of a high standard indeed. Polichinelle is a rather difficult piece to be played by amateurs, and is only really suited for performance by the best pianist.

Whoever Morton Estrin, the pianist on this disc, is, he is a technician of vitality, very much in tune with this type of pianistic endeavor. He negotiates all these pieces with excellent pianistic attributes and with a seeming involvement in bringing them out splendidly as real musical pieces. His technical equipment is more than adequate — excellent dynamics, fine harmonics, brilliant tonal evocation, and rhythmic nuances of a most lovable character.

The piano tone is especially mellow and clear. This disc is recommended to those music lovers who still feel a nostalgia for this setting of this type of music that reigned for so long in sophisticated social gatherings.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Lyceum music concerts planned

Young local musicians participating in the Lyceum-Carmel Bach Festival Music Workshops will be performing Thursday, July 8, 3:30 p.m., at the Church of the Wayfarer, Dolores and 7th streets, Carmel.

The demonstration of the music workshops will be under the baton of Maestro Sandor Salgo. The students have been participating in the annual Lyceum-Carmel Bach Festival Summer Workshops which provide three weeks of intensive instruction in both choral and instrumental music.

The choral workshop, concluding July 9, has been directed by Mrs. Priscilla Salgo. Fidel Sevilla of Reno and Lawrence Short of Burlingame are co-directors of the instrumental workshop which will continue until July 16. Students are selected each spring on the basis of auditions and interviews.

Among the organizations which support the Lyceum in its seminars and workshops for young people are Bing Crosby Youth Fund, Monterey Jazz Festival, Monterey Peninsula Volunteer Services, the Packard Foundation, Thirty-Nine Craftsmen of Monterey County, Valley Guild of Salinas and several Kiwanis clubs.

Participants from Carmel are: Sandra Carrick, Donald Dally, Bari Roberts, Kevin Schambach, Teresa Thomas, Leora Weitzman, Nicki Tostevin, Karen Weitzman, Leslie Robinson, Angela Kardsheh.

Students from Pebble Beach include: Alison Curtice, Maria DeVincenzi, Beth Wefso, Beth Comstock, Kit McBride, Russell Thorngate, Yolanda Mitchell, Laurel Ruth.

Hartnell plays set

Hartnell College Theatre has completed casting for its second Summer Repertory Theatre Season. The two plays selected are the musical "Godspell," stage directed by John Barker with musical direction under Stephen Tosh, and "The Front Page," directed by Ron Danko.

"Godspell" is a modern rock musical that will be a joyful experience for the whole family, and "The Front Page" is a hilarious tale of a hectic, rough-tongued era of ruthless gangsters. The two plays will run alternately from July 14 to July 31 in the College's Performing Arts Center. "The Front Page" will open July 14 and "Godspell" July 21.

Lead roles in "The Front Page" will be played by Fred Bradley, Salinas High School's Drama teacher who will portray Hildy Johnson. Harold Peiken will do the role of Walter Burns, the managing editor. Other members of the cast include Dan Blevins, Scott Bulkley, Ed Moncrief, Miles Rodick, Dave Finley and Joe Ossman as newspaper reporters, Todd Jonz as Bensinger, Robin Doerner as Mrs. Schlosser, Arpad Petrass as Woodenshoes Eichorn, Maury Horwitz as Diamond Louis, Barbara Metz as Jennie, Mary Ann Peppin as Mollie Malloy, Robert McDowell as Sheriff Hartman, Aurelie Shanley as Peggy Grant, Gisela Hartman as Mrs. Grant.

For tickets and reservations contact the Hartnell College Box Office at 758-9190.

City Council

Brown criticizes Steckler report

Although it was not an item on the City Council's agenda, the Steckler report became the subject of heated debate Tuesday night when Councilman Mike Brown stepped down to speak to the council as a citizen and taxpayer of Carmel.

Saying that the report disturbed him greatly, Brown launched into criticism of Steckler's accomplishments and termed the $15,000 study a "waste."

Brown detailed his objections to the recently completed fiscal analysis performed by Melvin J. Steckler and then apologized to taxpayers for having authorized the project.

Because he wanted to voice his objections to the Steckler report at the beginning of the meeting, Brown (at Mayor Eugene Hammond's insistence) was forced to speak to the council as a citizen. Council members normally speak out on non-agenda items of interest at the end of the meeting.

But after Brown had resumed his council seat, the rest of the council, and Steckler himself, spoke in defense of the Steckler report.

Councilman David Hughes, who termed the Steckler study "as lucid an exposition" as any he'd seen, said he found it pathetic that Brown didn't understand what had gone on during the city's recent budget analysis sessions.

Steckler, invited by Hammond, stood up and called his original project proposal to the council, "a precise description of everything I've done."

Brown, in his speech, admitted he had found the first and second installments of Steckler's six month report "helpful," but objected greatly to the final reduction analysis, listing a half million dollars worth of possible budget cuts.

Claiming that the 8 per cent expected salary increase had been used as the basis for most of Steckler's reductions, Brown went so far as to say all of the first level's quarter million dollars worth of reductions originated with the council — not Steckler — with the exception of $3,820 worth of increased revenue generated by raising library fines.

Referring to the hours spent by city staff on the Steckler project, Brown said the actual cost was over $28,000 to city taxpayers.

Although Hammond told Steckler he need not feel

Continued on page 23

First budget session brief

The City Council made quick work of the general government section of its proposed 1976-77 fiscal budget during a July 2 morning session, cutting some items and adding others.

Although some items — like Councilman Bernard Anderson's proposal to cut $1,000 this year from the city's $11,000 phone bill — were not even mentioned in the recent budget analysis made by Melvin Steckler, it was obvious that the council's first budget session was greatly aided as a result of the meetings, previously held between council and department heads.

Although the council was able to settle most of the general government budget, and indicated fire and police departments would be left pretty much the way they were, the largest item in the budget — employe salaries — appears to be far from decided.

The most significant change in the city's budget produced by Friday's meeting was the dropping of a "casual" craftsman (called in when needed) from city hall and the transfer of a city hall leadman (maintenance) to public works. From now on, public works will handle all city hall and Sunset Center maintenance.

Although public works superintendant Bill Askew cautioned that increasing public works' responsibilities without commensurate increases in manpower could mean a lessening of services in other areas, Mayor Eugene Hammond indicated that the council had gained a good grasp of what it takes to run the city through the recent departmental analysis sessions.

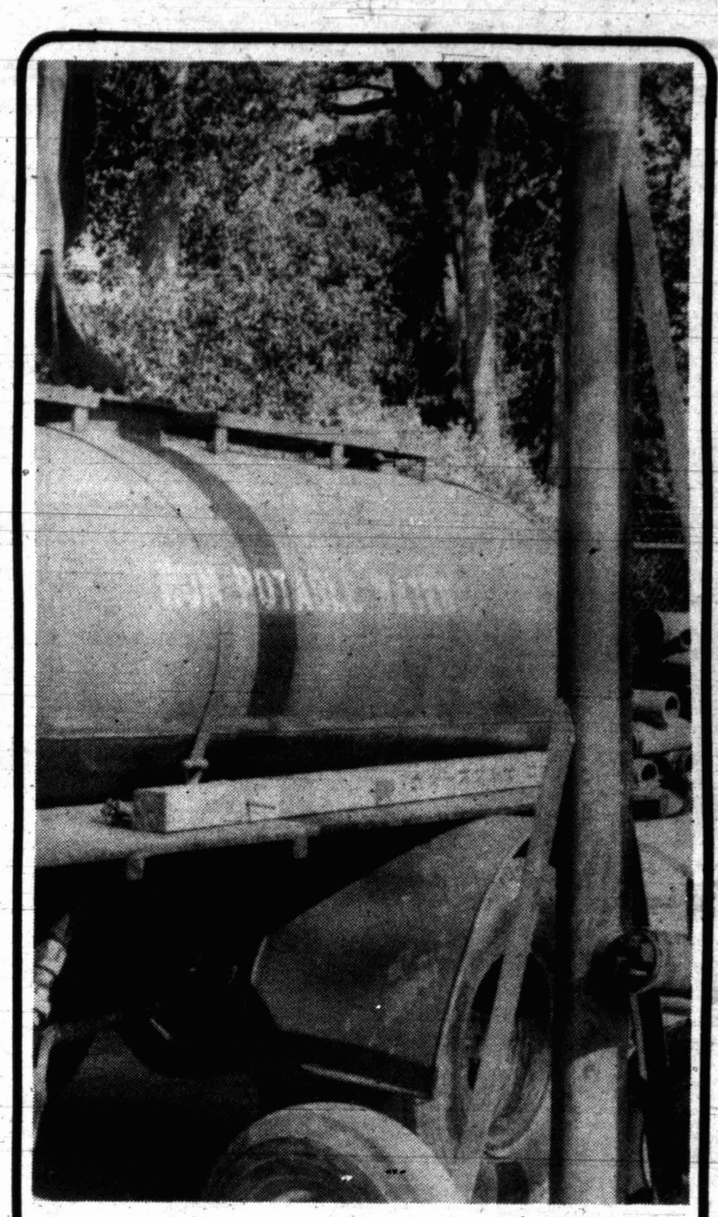
"We take these actions with knowledge of the consequences," Hammond told Askew, "and if we're wrong, it's the council's fault."

Other cuts included $2,600 worth of office equipment and a table saw slated for city hall (recommended by Steckler), and a $1,000 cut in last year's $7,000 of travel expenses (Anderson's proposal).

But while some cuts were instituted, certain budget additions were made and city finance officer Ralph Cowen named several budget increases in certain items.

A proposal by David Hughes was adopted to set aside $20,000 for a complete city audit ($10,000 for the audit and $10,000 contingency).

Cowen indicated that reorganization of the city hall basement files would raise a $1,500 maintenance fund by $1,000 and he listed several items of insurance rate change — all upward — over those listed in his April tentative budget.



Trees won't want for water in crisis

By DAVID COLE

The Carmel Sanitary District plant takes in raw sewage and turns out clear, odorless, almost drinkable water. Then it pours it into Carmel Bay.

Although various people have deplored this waste of useable, if non-potable, water for years, it took this season's drought to finally bring about the use of recycled water.

At the suggestion of sanitary district manager Max Drewien, Carmel forester Greg D'Ambrosio has begun sending the city's tank truck down to the sanitary plant for water to irrigate municipal trees and shrubs.

Since the water ban does not permit regular reloading of the mobile waterer which D'Ambrosio's crew uses to keep newly-planted trees alive, the forestry department has been faced with the possibility of losing thousands of dollars worth of vegetation. Although transportation of the district's water from the area of the Odello fields to Carmel will be expensive, the water is both free and plentiful.

The forestry department began using the recycled water Tuesday morning, after checking last week with county health officials John Handy and Walter Wong.

Although the water can not be used in any kind of sprinkler system, it may be used to directly deep water young trees around town, probably about once every other week. Once established, the trees do not require any watering at all.

Tuesday also began use of recycled water by the public works department, which picked up a truck load to use in the making of concrete. Drewien has also received inquiries about use of the district's water from various local contractors.

Drewien, who has long advocated the use of recycled water, made the suggestion that D'Ambrosio use district water after reading about Carmel's drought-stricken trees. The effluent, Drewien points out, is free of almost all impurities and contains nutrients.

Gary Kelly, who was doing the tank truck watering Tuesday, said the effluent looks and smells just like regular water. Kelly's runs take about an hour apiece in the 1,100-gallon capacity truck.

This is not the first time recycled water has been used on the Peninsula. Drewien can still remember the good old days when the sanitary district provided both water and fertilizer (in the form of sludge) to the Odello artichoke fields. Recent health department moves stopped this use on food crops.

At present the district pumps two million gallons of nearly pure water out into Carmel Bay each day — the amount used by about 4,000 houses, according to Cal-Am consumption estimates.

Water rationing begins

Water rationing began in the Carmel area last week and it appears as though Carmelites are getting up early to make use of the two outdoor watering hours.

City forester Greg D'Ambrosio reported that sprinklers at Devendorf Park gave out little more than a dribble this morning between 5 a.m. and 7 a.m., probably as a result of the high water use throughout the residential area of the city. The sprinklers usually give off 15-foot high sprays of water.

D'Ambrosio sees some problems that may result from CalAm's water rationing plan, but feels the two hours allowed each day for outdoor watering are sufficient for the city's needs (as long as normal pressure is present).

Under the current restrictions (phase 1), all watering of outside vegetation is prohibited except between the hours of 5 a.m. and 7 a.m. Washing of sidewalks, cars etc. with a hose is prohibited, although a three-gallon bucket may be used.

Swimming pools may not be refilled if emptied, although new pools may be filled under phase 1, but not phase 2.

The use of water from hydrants for construction purposes or for fire drills is forbidden, and golf courses may use only 80 percent of their 1972 usage.

During phase 2, watering of outside vegetation would be limited to the hours of 6 a.m. to 7 a.m. on Tuesdays and Fridays only. Golf courses would be limited to only 15 percent of their 1972 consumption rate.

During phase 3, all outdoor use of water would be prohibited.

The phase depends on the combined water level of Forest Hill Park and Pacific Grove reservoirs. If the level dips to 70 acre feet, phase two would be implemented, and if it dips to 60 acre feet, phase three would begin.

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Carmel life

Irene Gaasch, editor

Pine Needles

HANSON

A double celebration was enjoyed by Dr. and Mrs. E.H. Hanson of Pebble Beach at a party given them by their son Rich, and daughter-in-law Beverly, on Monday, June 21 at the Highlands Inn.

The elder Hansons celebrated their 50th wedding anniversary and toasted the birth of their granddaughter, Sonja Lucinda. Sonja, born June 12, is the first girl after five generations of sons in the Hanson family.

Dr. Hanson was formerly a professor at North Texas University and at the Navy Postgraduate School. The Hansons have lived in Pebble Beach for 15 years.

"Gold Cadillacs" were served to friends and family at the Highlands Inn before returning to the Hanson home for champagne and a buffet supper.

CAL DAVIS DEGREES

Seven local University of California, Davis students received their bachelor of arts or bachelor of science degrees at the June 1976 commencement exercises.

From Carmel, Norman E. Cotton was awarded a bachelor of arts degree in geography; Peter B. Jensen, B.A. in political science-public service; Meredith L. Sinclair, B.S. in plant science.

From Pebble Beach, Suzanne E. Scoville, B.A. in music; Robert D. Kelley Jr., B.A. in economics; Elizabeth L. Howell, B.S. in English; Susan F. Dodds, B.S. in zoology.

DLI AWARDS

Kyung Cho Chung of Carmel, and Stephen Whitney of Pebble Beach were recently presented with civilian employee service awards by Defense Language Institute Commandant Colonel Stapleton.

Stephen Whitney received a certificate of recognition for 1,000 hours of accumulated sick leave along with a certificate for 15 years of service in the Test, Development, and Validation Branch.

Kyung Cho Chung was presented a 25-year service award for his work in the Korean Department.

THORNGATE

Russell Thorngate, son of Dr. and Mrs. Stephen Thorngate of Pebble Beach, has received an honor scholarship and music awards to attend Milton College in Milton, Wisconsin during the 1976-77 academic year. Russell is presently a freshman at Milton.

FRESNO STATE GRADUATES

California State University, Fresno recently held its 65th annual commencement ceremonies in Fresno's Selland Arena. Included among the graduates, from Carmel, were John Dewberry, B.A.; John T. McDonald, B.A.; Juliana M. Sbarra, M.A.; and Ann M. Zaches, B.A.

UOP FINANCIAL AWARDS

David Mills of Carmel and Michael Berube of Pebble Beach have both received financial awards from the University of Pacific in Stockton, for the 1976-77 school year. David, a 1976 Carmel High School graduate, has also qualified for the President's Honors at Entrance with a 3.5 or higher grade point average.

CAL POLY DEAN'S LIST

California Polytechnic State University, San Luis Obispo has announced its Dean's List for the 1976 Spring Quarter. Among the students from Carmel are: Carolyn K. Beach for her work in liberal studies; Rita Cappelli, liberal studies; Elizabeth A. Beach, agriculture science; Christopher Erdle, architecture; Jo Lee Fletcher, child development; William J. McFall, architecture; Robert Poulos, computer science; Dana Reade, history; Christopher M. Rudzis, architecture; Vicki Butler, animal science; and Kathleen E. Courtney, fruit science.

WONG

Carmel resident Tart Toy Wong has been promoted to loan officer at the Bank of America's Monterey office. A native of Canton, China, Wong grew up in Portland Oregon and joined Bank of America in 1967. He was transferred to Monterey in 1974.

Tart Toy received his bachelor of arts degree from the University of Redlands in 1971, and is presently studying for his master of business administration at Golden Gate University in Monterey.

SANTA CRUZ GRADUATES

Eight Carmel residents are 1976 degree candidates at the University of California, Santa Cruz. Nancy Clark will receive her degree majoring in Psychology; Valerie Fett, women's studies; Christopher Joy, biology (honors); Donna Kolb, theatrical design; Mary Niebel, psychology; Robert Sandler, English literature; Diana Whitesides, environmental planning; and John Ziegler, art.

MORRIS

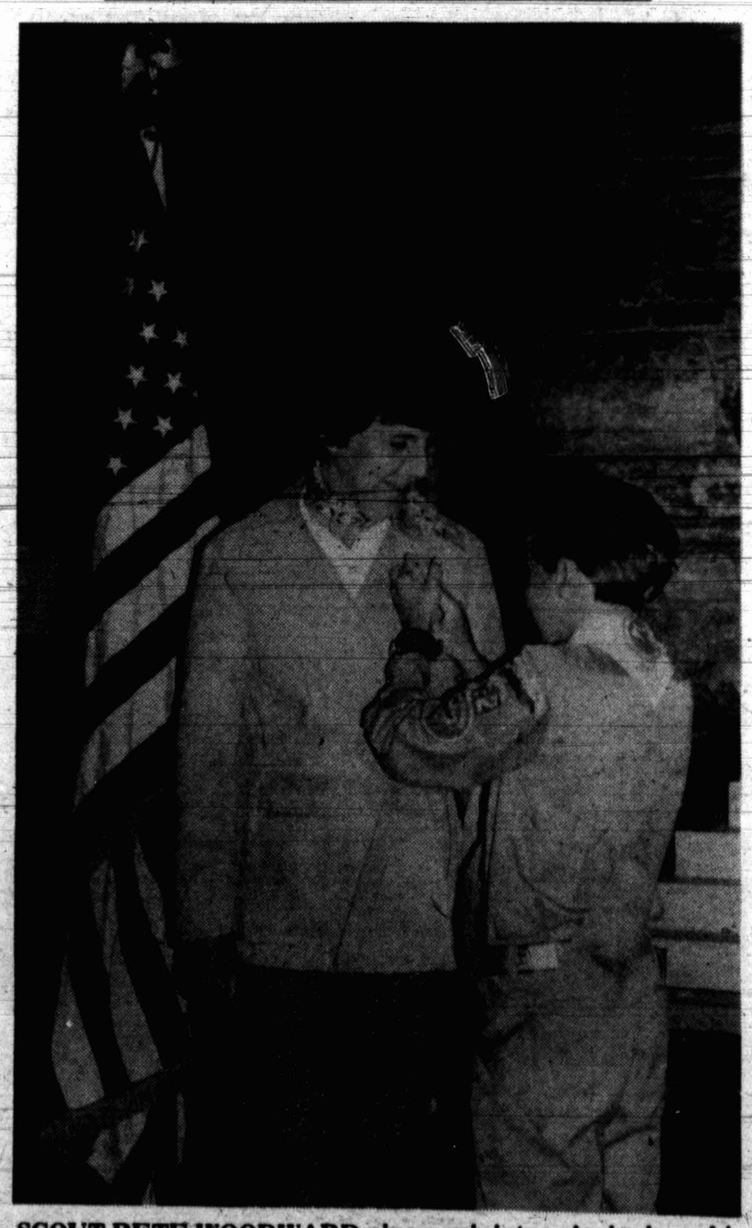
Robin Lynne Morris, daughter of Mrs. Pat Morris of Carmel, has been accepted at Wellesley College in Wellesley, Massachusettes. Robin, a 1976 graduate of Carmel High, will receive a scholarship from the liberal arts women's college. She is also the recipient of an Elks Scholarship and a Carmel High School scholarship and among her other honors was a Bank of America certificate winner in laboratory science and a California Scholastic Federation seal bearer.

NEW ARRIVALS

Two local families had new arrivals at the Community Hospital on June 19. A son, Kenneth Charles, was born to Mr. and Mrs. Gary Taylor of Pebble Beach and Tisha Jaime, a daughter, greeted her folks, Mr. and Mrs. Don Satow of Carmel.

CLEMENT

Juliana B. Clement, daughter of Mr. and Mrs. R.J. Williams of Carmel, has received her bachelor of science degree in sociology from Lewis and Clark College. Juliana was awarded her under-graduate degree in commencement ceremonies on June 13.



SCOUT PETE WOODWARD pins a miniature insignia on his mother's jacket upon his receiving the rank of Star Scout in Carmel's Troop 32, sponsored by the Carmel Rotary Club.

Calendar

Notice of community events are solicited for the Calendar. Material submitted should be typewritten, brief and include all pertinent information regarding dates, times, sponsoring group and location. All material should be submitted no later than one week prior to desired date of publication. Material should be directed to Irene Gaasch, P.O. Box G-1, Carmel or 624-3881 if questions arise. Material printed is subject to space available and timeliness of submission.

New exhibits

CARMEL FOUNDATION ARTIST OF THE MONTH

Mrs. Elizabeth Baskerville McNaughton of Pebble Beach will present a one-man show in the Activities Building on Lincoln and 8th. The exhibit will be on display through July from 10-5 p.m. weekdays and 2-5 p.m. Saturday and Sunday. A portraitist for 30 years in oils and pastels, Mrs. McNaughton is presently devoting much of her time to the water color medium.

Fri 9

FOREST THEATER PRODUCTIONS

The Forest Theater Shakespeare Festival will present Thursday, Friday and Saturday night showings of Shakespeare's, "Comedy of Errors" alternating weekends with the tragedy, "Macbeth." "Errors" runs July 8-10; 22-24; Aug. 5-7; 19-21; and Sept. 2-4. "Macbeth" will be shown July 15-17; 29-31; Aug. 12-14; 26-28. Curtain time is 8:30 p.m. at the outdoor Forest Theater, Mountain View and Santa Rita. Box office opens at 7:30. For more ticket information call 624-1531.

Sat 10

ASHLEY-ANDERSON EXHIBIT

Zantman Art Galleries will host the opening night of an exhibit of paintings by Frank Ashley and Gunnar Anderson from 6-9 p.m. at the Zantman Gallery, 6th and Mission. Cocktails and hors d'oeuvres will also be served.

POST 512 BINGO

A no host cocktail hour preceeds the bingo game each Saturday at the American Legion Post, on Dolores between 8th and 9th. Game time is 7:30, cocktails are served at 6:30.

SIERRA CLUB OUTING

Today's hike is a five-mile trip from Chew's Ridge to the Bear Trap to Anastasia Canyon and out by Bruce Ranch Trail. Meet at Brinton's, 8 a.m. or at the Bank of America in the Carmel Valley Village, 8:30 a.m. Leader Doyt Early suggests a lunch and water be brought. On Tuesday July 13 there will be a bird-flower-and-mammal-watching ramble through the Pt. Lobos Reserve. Meet at Brinton's at 9 a.m.

Sun 11

HOLE IN ONE TOURNEY

KIDD'S 10th annual Hole In One Tournament will be held today at the Rancho Canada Golf Course, one mile from Highway 1 on Carmel Valley Road. Play begins at 9 a.m. on the 3rd, 7th, 13th, and 17th holes of the East course.

"CURRENTS" DANCE GROUP

The locally founded dance company, "Currents" will perform today at the Forest Theater, Mountain View and Santa Rita. The program begins at 2 p.m. and admission is free.

AUDOBON LOW TIDE WALK

The Monterey Peninsula Audubon Society will hold a low tide walk at the Monterey Wharf this morning at 5 a.m. Participants should meet at the pelican statue on the north edge of the parking lot, Fisherman's Wharf No. 1. Warm, washable clothes, sneakers or hip boots and a flash light to view animals are recommended. For further information contact walk leader, J. Osborne 375-2145.

INFANTRY BAND CONCERT

The Fort Ord 7th Infantry Division "Soldier Boys" will perform today at 4 p.m. at the Presidio of Monterey's Soldier Field. The 40-member band plays all kinds of musical styles from knee-slapping sea chantys and folk to jazz and rock.

HOT JAZZ SOCIETY

The Monterey Bay Stompers, a group of local musicians, will perform at the Monterey Bay Hot Jazz Society's monthly concert-meeting at the Monterey Moose Lodge, 555 Canyon Del Rey in Del Rey Oaks. The meeting will start at 2 p.m. and guests will be admitted for $1. For more information call 624-1593.

"THE GOSPEL ROAD"

The movie "The Gospel Road" will be shown at 6:30 p.m. at the First Church of God at 1023 David Ave. in Pacific Grove. Admission is free. Johnny Cash, as narrator and singer, weaves the story of Jesus Christ amid the backdrop of the Israel countryside.

Mon 12

PARENTS ANONYMOUS

A weekly meeting every Monday for "parents who lose their cool with their children," is described as a parent self-help group. For information and meeting place call 373-4773.

BIG SUR ADVISORY COMMITTEE

A planning session on land use and recreational use of the Big Sur Coastal area. Ideas will be incorporated into a master plan for the area to satisfy requirements made by the Coastal Commission. Open meetings are held at 7:30 p.m. at the Big Sur Grange Hall.

ROLE PLAYING

The Carmel Foundation is sponsoring spontaneous role playing sessions Mondays and Thursdays, 1 to 4 p.m., at Diment Hall on Lincoln and 8th. The class includes improvisation, interaction, play therapy and a place where "you can be a perfect fool... and there's no penalty!"

Tue 13

CARMEL MISSION KIWANIS

The Kiwanis of the Carmel Mission hold a weekly meeting every Tuesday morning at 7:30 at the Holiday Inn, Highway 1 and Rio Rd. Keynote speakers for today will be six members of the newly formed Carmel Kiwanis giving biographical sketches.

CHRISTIAN WOMEN'S CLUB

The Monterey Peninsula Christian Women's Club will present a Bicentennial celelbration, noon today, at the Masonic Temple, Lighthouse and Central Ave., Pacific Grove. The festivities include the singing of "The Choraleers," luncheon, and presentations. Ticket sales start at 11:30 a.m. For advance tickets phone 394-4250 or 375-4738.

Wed 14

BICENTENNIAL SINGERS

The Carmel Foundation will present "The Choraleers" at 2:30 p.m. today in Diment Hall, Lincoln and 8th. "The Choraleers" are 35 singers dressed in bicentennial costumes. Tea will be served after the program.

FRENCH FESTIVITIES

At 6:30 p.m. members of the Monterey Peninsula Alliance Francaise will join up with the students of the Monterey Institute of Foreign Studies from the French department for a Bastille Day celebration picnic. The gathering will take place on the terrace of "Redwood Court" on the Institute Campus. Guests must be accompanied by sponsors. For more information contact P. Jervey 624-2003.

Thu 15

MONTEREY PENINSULA STROKE CLUB

The Monterey Peninsula Stroke Club will hold a pot-luck barbecue luncheon starting at 11:30 a.m. at the New Monterey Neighborhood Center, corner of Lighthouse and Dickman. The Stroke Club is for people who have had a stroke, their family and friends and anyone interested in fighting strokes. For more information contact Sue Roper, 373-1323.

Pine Needles

BEACH

Bruce Beach, son of Dr. and Mrs. Beach of Carmel, has been accepted to Claremont Men's College for the 1976 fall semester. Bruce is a graduate of Robert Louis Stevenson School where he received, among other honors, the Bank of America award in foreign language, the RLS Spanish award and graduated cum laude. Bruce plans to major in the economics-political science area and may transfer in his junior year to Harvard, where he was also accepted.

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News Briefs

PROPERTY TAX ASSISTANCE

State representatives will be in the Monterey County area to help senior citizen homeowners file claims for the Senior Citizens Property Tax Assistance Law benefits, July 19-21 in Salinas at the John Steinbeck Library Meeting Room, 110 W. San Luis, and in King City on July 22 at City Hall Council Chambers 212 S. Vanderhurst.

Assistance will be available at these temporary offices from 9 a.m. to 4 p.m. Deadline for filing claims this year is Aug. 31. Claimants are urged to file early. For more information on eligibility and forms call (916) 355-0447.

MPC SUMMER COURSES

Monterey Peninsula College will offer two short intensive courses in the area of school food services during July. The classes will meet daily, Monday through Friday, from July 12 to 23. They will be held at Seaside High School from 8 a.m. to 1 p.m. The courses are called Foundations in School Food Service and Work Improvement in Food Service.

MPC will also present a two session course called Introduction to Group Work with the Elderly. The course will meet at Carmel Valley Manor on July 21 and Aug. 18 from noon to 5 p.m. Students will learn the newest techniques in group work, communication and interaction. For further information call Bea Siegel, 649-1150, ext. 451.

RAPE CRISIS CENTER

The Monterey Peninsula Rape Crisis Center is seeking volunteers to train as advocates to help rape victims. The next training program will start Aug. 4. Any woman wishing more information can call 375-HELP for details.

Assessments soar 68%

Carmel city residents reeled under an average 68.46 increase in assessment this year, according to figures from the Monterey County Assessor's office.

Last year Carmel was assessed at $39,915,525 and this year that assessment jumped to $67,239,494 within city limits. At the same time, Monterey County as a whole jumped 9.9 percent in assessment, somewhat less than last year's rise.

Carmel Unified School District rose 24.98 percent in assessment to $233,503,870 and the Carmel Sanitary District rose 47.14 percent to $124,661,750.

Carmel's assessment rise, due to the recent reappraisal, was by far the largest in the county. King City came in second with a 15.4 percent increase

FICTITIOUS BUSINESS NAME STATEMENT
File No. F-5229-16

The following persons are doing business as: Studio C-201-A, at P.O. Box 32, Carmel CA. 93921.

Guenther Meinrad Riess
P.O. Box 32, Carmel Ca. 93921
Robert Edward Morse
400 Pacific St.
Monterey, CA. 93940

This business is conducted by a general partnership.

S-ROBERT EDWARD MORSE
S-GUENTHER MEINRAD RIESS

This statement was filed with the County Clerk of Monterey County on June 17, 1976.

CERTIFICATION

I hereby certify that this copy is a correct copy of the original statement on file in my office.

ERNEST A. MAGGINI
County Clerk

Dates of Publication:
June 17, 24, 1976
July 1, 8, 1976 (PC 613)

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

To Whom It May Concern:

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the premises, described as follows: E-S Lincoln St. btw Fifth & Sixth Avenues, Carmel.

Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: On Sale Beer & Wine Eating Place.

Irmgard Williams

Date of Publication:
July 8, 1976 (PC 708)

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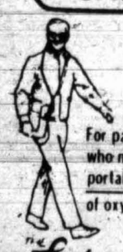

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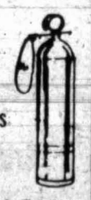

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Party Plans

by Phyllis Jervey

West Indies recipes

When the Tony Melinys, father and son, return to Carmel, which is often, there is always something to talk about. Different foods a la West Indies where these two have lived. Amusing to hear about is the British drink **Shandy Gaff** that Tony Jr., age twelve likes. Lemon and lime squash are also standard British classics, similar to our lemon or limeades. The Agostura Bitters factory, founded in 1825, is outside Port-of-Spain, Trinidad. These bitters, whose formula is still a family secret, were first used as a tonic to prevent tropical fevers. Today they flavor any drink and add a spark to fruits and gourmet cuisine in general.

Tree Oysters grow on the trunks of mangrove trees, also on ends of branches in Trinidad and are considered a great specialty. Tony Jr., quite an historian, brought me this information. Sir Walter Raleigh, who first sailed into the waters surrounding Trinidad in 1595, made note of these "oisters". They should not be easy to open otherwise they are not fresh enough. After opening, wash well in salt water, sprinkle with lime juice before broiling, wrapped in bacon strips. These native miniature oysters are also delicious breaded and sautéed in butter, served hot on spears with cocktails. Olympia oysters are a good substitute.

Another favorite in Trinidad are **Tropical Prawns:** These are steamed after a native ritual of their own. Boiling shrimp kills their natural flavor. It is best not to use fresh water. A boon to Carmelites nowadays. Sea water, or water saturated with rock salt, is the basis for this unusual method. For a perfect result, the steam coming off sea water is passed through seaweed before reaching prawns which are well above water level. In this way only hot moisture comes in contact with the jumbo shrimp. Peel and devein them with paper napkins. Refrigerate, no freezing. Serve with a spicy sauce concocted of white rum, grated nutmeg, Angostura bitters, fresh lime juice, seasoned salt and white pepper to taste. We do not recommend using Carmel beach kelp for this novel "outer isles" treatment.

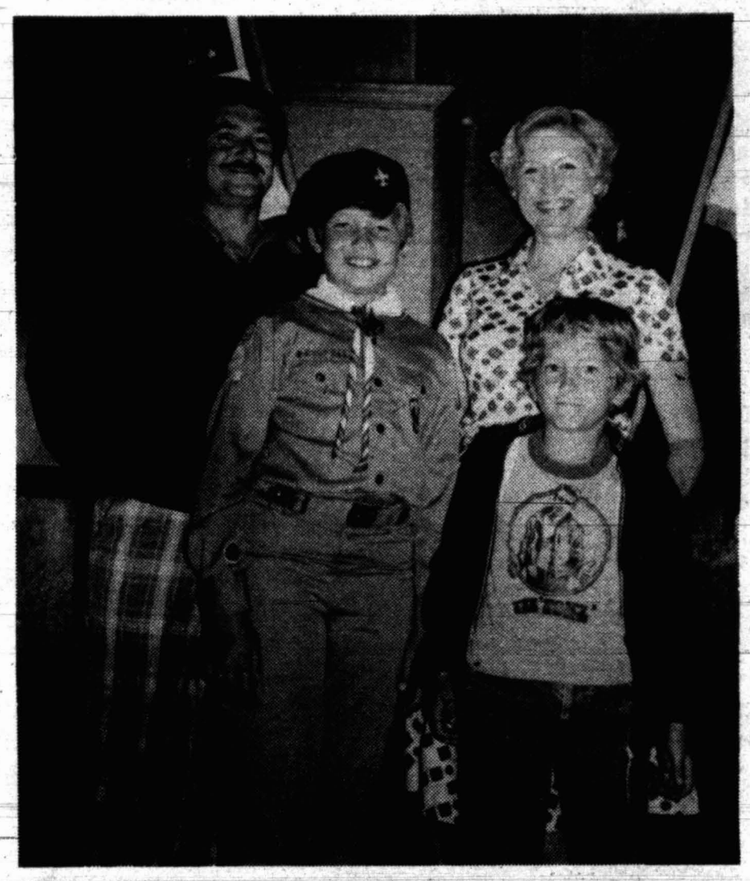
Tony, Sr. is a sculptor-metalist who derives his inspirations from nature. He is now turning to a new method by painting seascapes, birds in flight, moonlit or sunrise skies and finds that Carmel has all rolled in one. These delicately colored metals are at Davids on Dolores and Ocean. Seeing is believing.

Big Tony, strikingly handsome with his page boy hair cut, recalls the **Planters' Punches** he and his fellow friends enjoyed. One of sour (one part fresh lime juice). Two of Sweet (two parts simple syrup). Three of Strong (9 parts rum). Four of Weak (4 parts water and cracked ice.) Quick dash Angostura bitters. Stir and pour, unstrained, into a tall glass with shaved ice and a maraschino cherry to each. Serve with straws.

A **House Cup** of the Bridgetown Men's Club in Barbados is served in chilled tankards that were presented to the club by officers of a British man-of-war in 1900. The Cup consists of beer, ale and rum in equal parts.

Again both Tonys talk in unison. The swizzle stick originated in the West Indies. It is made from twigs of wild cherry (form of guava) and is whittled by hand into fine radiating branches. One twirls this beautiful work of art between the palms of hands until drink is foam bubbly and glass or pitcher frost. These ingenious sticks are imported. Carmel's specialty shops should have them.

Green Turtle Clear Soup has always been nectar to us. Put 2 lbs. cubed fresh green turtle meat on stove to braise with 1 cup Madeira wine, whole cloves, powdered rosemary, water, allspice, grated nutmeg and mace, salt and pepper to taste after broth has simmered an hour. Add water as needed. Down on the "out isles" turtle eggs are added to turtle meat and liquid 15 minutes before serving. Pour steaming into tureen, swizzle until foamy. Add sherry. It is interesting to note that turtles lay their eggs on moonlit nights during summer in balmy Barbados. Natives enjoy them so much they follow the turtles' tracks at dawn on the beaches. These lead to their nests filled with many eggs that resemble golf balls. The turtles cover their eggs with sand hoping they will be unmolested. The ultra violet sun rays hatch them. No one takes all these as turtle steaks are mighty good. In Florida it is against the law to fetch or acquire turtle eggs. No matter how long a turtle egg is hard cooked, the white will not solidify. The yolk is very rich and has an unusual savour. The 'badians coddle them in hot sea water for around 20 min. or suck them as an epicurian delight. Here we shall have to do with canned green turtle broth, found at our better Carmel grocers.



SCOUT MICHAEL ADAMS is shown with his parents Mr. and Mrs. Joseph Balesteri and his brother Chris at Troop 32 ceremonies marking his advancement to Tenderfoot rank.

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TROIA'S Market

Food value

A nutritionist's point of view

By IRENE GAASCH

"Balloon bread has been rated as the second best bread in the whole world," says Community Services nutritionist LaBerta Miller. It's a fact she really dislikes sharing because personally she finds whole wheat and whole grain breads more satisfying.

"But a person can meet the RDA's (Recommended Daily Allowances established by the Federal Food and Drug Administration) with balloon bread," Miller laments, "so, if they are on a limited budget, and every penny counts, I advise them that this is the best buy, even though the whole grain breads are more nutritional and contain more vitamins and minerals.

A survey conducted by the American Dietic Association found American white bread, commonly called balloon bread by people in the food and diet industries, second in nutritional value only to a Scandinavian rye bread. And as an advisor to persons who come into Community Services for help, says Miller, "I just can't ask people to spend nearly twice as much for their bread, when it really isn't necessary."

But what kind of bread to buy usually isn't a main concern for the people Miller works with at Community Services. "Although we are available to help all persons in the county "because there are no qualifiers for our services," says Miller, "our target is the low income person." At present she helps people on an individual basis, works with migrant workers and senior citizens, and helps with cooperative buying for the farm workers.

Community Services also aids in the Operation Brown Bag program where surplus produce is distributed to senior citizens in 31 sites throughout the county. "But most of these people have not learned to cook with vegetables wisely," she says. She also develops recipes for using vegetables in a nutritional way. These, plus information on storage and food safety, go into a biweekly newsletter Miller writes.

Like most people in America, many of the seniors have been programmed by the American protein myth, says Miller. "Many people in our country have been convinced that they need meat at every meal", she says, noting that two eggs would give a person enough protein for the day.

"Eggs also contain lecithin, a waxy substance containing phosphorus, that helps break down cholesterol," says Miller. She feels that fear of too much cholesterol from eggs is a problem to only a few people and can easily be revealed through a cholesterol test. "Yet, so many persons on limited incomes are avoiding eggs because of this fear and eggs are one of the best protein buys," she says.

Fear of cholesterol and over indulgence in protein, are myths that span the whole society according to Miller who finds that, in general, the American public tends to know little about a sound nutritional diet.

"Everyone knows the basic four, and when I start to teach someone how to develop a good balanced diet for themselves, I, too, fall back on them," she indicates. She deviates from the usual by trying to show illustrations people can relate to easier than a whole round of cheese or a huge chunk of beef.

"At last, we (people working on various food programs) are beginning to show the basic four as it is represented in the ethnic foods," she says. A good example is the use of bean with rice by the Mexican people. Miller points out that the use of these two foods together makes a complete protein equivilant to meat.

"So, it is possible to obtain enough protein with very little meat but it involves planning and some changes in our food habits," she says. "We need to let go of some of our traditional eating habits, especially if the amount of money in the food budget is limited," adds Miller.

But limited budgets are not always the reason for poor nutrition habits. Many persons just don't take the time to eat properly. Convenience or dieting to lose weight seem to be their major concern. National averages show that the entire

Continued on page 25

LABERTA MILLER, nutritionist, advises people on wise eating habits.

Food — how...

Continued from page 7

Other ways to save on meat is to use soy product extenders. There are many on the market now and it is best to experiment to find the one most pallatable to your taste. Soy granules mixed with hamburger make up the product "hamburger plus". Though the product is currently a bargain at 69 cents a pound, money can be saved by mixing your own. There is no discernable change in the texture of the meat when it is used in casseroles, meat loaves, or served as patties.

DAIRY PRODUCTS

Although savings in the dairy department are few, learning to experiment with egg and cheese dishes can be a boost to the budget. Eggs are convenient, versatile and nutritious with little waste. Generally speaking, if there is less than an eight cent price spread between one egg size and the next smaller size, it is better to buy the larger size, according to the USDA bulletin "Your Money's Worth in Foods".

Substituting nonfat dry milk fortified with vitamins A and D for whole milk gives the same nutrition, except for calories, at half the price. Many persons can not adjust to drinking the milk mixture. Making the milk ahead and chilling it helps the taste or mixing the powdered milk with the whole milk is another suggestion. Both of these require planning. Powdered milk can be used in cooking and should not alter the taste or texture in any way.

Larger markets mark down cheeses and other dairy products just before their expiration date. But cheese will keep indefinitely if properly stored. Long before plastic wrappings, cheeses were wrapped in a gauze cloth, soaked in vinegar, and stored on pantry shelves for the season. To prevent cheese from molding it may be wrapped in a gauze cloth which has been soaked in a mild vinegar solution. Cheese may also be frozen. But this alters the texture and it may only be used in cooking.

SUBSTITUTIONS

Think in terms of substitutions and you will generally save. Mackerel may be substituted for salmon in a casserole. Bonita may be used in any recipe calling for tuna. Cabbage may be used in salads in winter when lettuce becomes expensive. Using other lettuces and fresh spinach in salads rather than only the traditional iceberg lettuce is usually a savings. Presently markets are charging 39 cents a head for iceberg lettuce while boston, romaine, butter and escarole may be purchased for 25 cents a head.

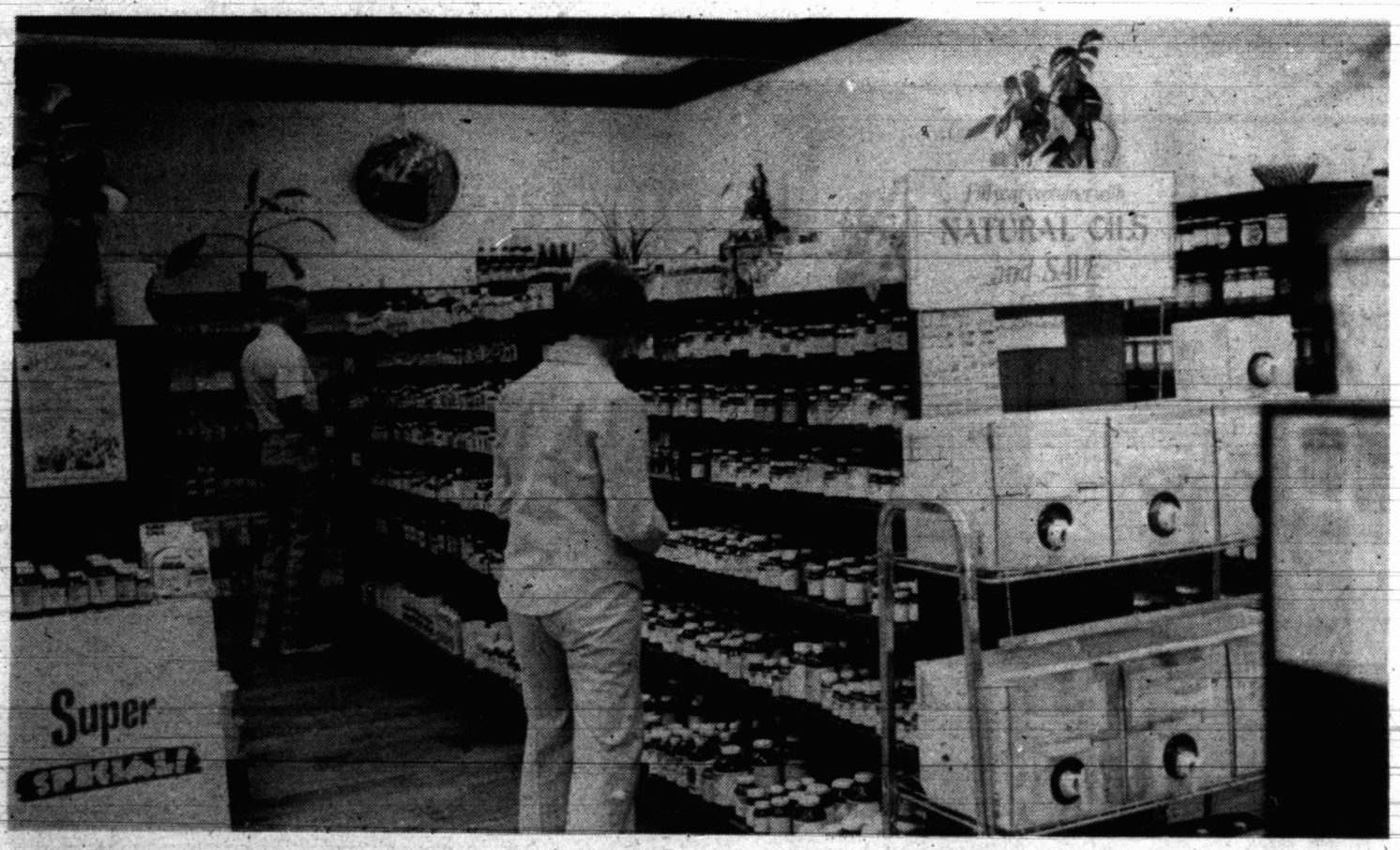
FRUIT, VEGETABLES

A minimum requirement of four servings of fruit and vegetables is needed daily to meet nutritional requirements. Of all the nutritional shortages in the United States today, according to USDA figures, none is more wide spread or serious than deficiencies in the fruit and vegetable group. Yet availability has never been so good.

While most persons prefer to buy fresh vegetables rather than canned and frozen varieties, USDA bulletins advise this only if one is concerned with taste rather than price. Regardless of what people think, fresh produce is no more nutritious than canned or frozen produce.

So, personal preferences aside, money may be saved by using the canned and frozen varieties. If you wish to purchase fresh produce, consider the savings in the prepackaged items. Selecting on an individual basis means you are purchasing only top quality. For example uniform potatoes, round oranges and plump tomatoes. Often the

Continued on page 26



Health food...

Continued from page 5

was a doctor. "But a doctor makes you well after you are sick and I feel that learning good nutrition and buying wholesome natural foods will prevent you from becoming sick in the first place," says Schlueter.

She is not convinced that shopping in the health food store is more expensive. Only at the health food store can a person buy bulk foods, such as good flours, in the amount needed. Malloy offers unprocessed, unhydrogenated oils in bulk as well as unprocessed honey.

"Juices are more expensive," says Martin, but asks that people compare labels to the commercial juices at other markets. "You are really getting fruit juice, not flavor-enhanced water," she says.

Martin points out the difficulty in finding good products to offer the consumer. Only recently has she found a farmer who can supply her with good organic vegetables. Schlueter doesn't carry many vegetables because they are hard to find and get to the store with all vitamins and minerals intact.

Each owner is concerned with the image of the health food store. "I want a food store, not a pill store," says Martin, who complains that many of the modern health foods are suffering the same fate as supermarket foods.

"Many of them, especially the convenience and special dietary foods, are loaded with chemicals," she says. "This is obvious if you read the labels. I do carry some of these foods because of requests, but I also point out what is in them."

"The health food business is like any other business," says Malloy. "People are in for all sorts of reasons, and profit is certainly one." But each of the owners feels they offer their customers more than just merchandise.

"We have our share of people who come in and experiment with foods and health products," says Schlueter, "but we also have customers who are dedicated to natural diets just as we are."

It may cost a little more, and in some cases a substantial amount more to buy natural foods, but you don't get energy from commercial foods. Often commercial foods are tasteless and the nutrition content is always questionable," she says, adding that "in essence, nutrition is what we are made of."

B. KLIBAN, cartoonist, will autograph his books Friday, July 9 at Books Inc. in Carmel. A simultaneous exhibit of his work will be on view at the Gallery of Fine Comic Art.

Brown criticizes Steckler...

Continued from page 17

obliged to respond to Brown's criticism, Steckler said: "Under the circumstances I feel I must respond."

Steckler told the council, "I've often wondered if my nine-year association with the city of Carmel would ever bring me to the point where my patience was exhausted."

With Brown's criticism, he said, it had.

"Councilman Brown has managed to remain unaware that my work began a year ago last December," Steckler said, speaking of the data and information he claimed he had been developing to feed into the project.

But more important, Steckler said, this was not a "Steckler project," but a "city project."

"Everyone contributed," he explained, saying he had been leading the city to do its own work. Steckler indicated that the meetings between City Council and department heads had been under his direction and his way of fulfilling his contract.

"If you were looking only toward the final piece of paper as justification for my $15,000 fee," Steckler told Brown, "you indeed owe the taxpayers an apology."

Councilman Norberg, who said it had been difficult for him to get information from the departments in the past, said he had come away from the Steckler study sessions with a more complete understanding of city affairs than he'd ever had before.

"Whether this report is the best that could be made," Norberg said, "is not pertinent."

Councilman Bernard Anderson refrained from commenting on Brown's criticisms, saying only that the Steckler report should stand on its own feet.

"I see nothing to be gained by dragging it around," Anderson said.

Hammond found the Steckler sessions "an opportunity for us to put our heads together with the departments. If we have to pay $15,000 for it, it's well worth it."

Finally getting on with the formal agenda after an hour of debate, the council dealt with Forest Hill Park, Flanders-Doolittle, and tour buses.

The council voted to receive the planning commission's recent report on Forest Hill Park — minus one recommendation.

Anderson and Brown, who formed the original lands and improvements committee investigating the removal of public works from the Forest Hill Park site, both expressed surprise at the planning commission's recommendation to purchase an area south of the park as another fill site, which would eventually become part of the park.

"I'm 100 percent against this," Anderson stated flatly, "it just compounds the problem."

Calling planning director Bob Griggs to the podium, Brown asked, "How'd they ever come up with this recommendation?"

Residents of the area, who petitioned the council to change Forest Hill Park into a park last spring, were equally disturbed at the recommendation.

With an eye toward the opposite end of town, the council listened briefly to Harry H. Tsugawa, a landscape architect from Santa Cruz, speak about a few of his ideas for the Flanders-Doolittle Estate.

Tsugawa, who worked to create the University of California's campus at Santa Cruz, had been selected by the council's committee on administration for consideration as planner for the city-owned property.

Stressing the urgent need for a fire road in the wooded area, Hughes said he had been impressed by Tsugawa's ideas. Tsugawa was authorized to spend a day touring the area, and he will meet with the council on the afternoon of July 13 for their walking tour.

Brown's proposal to restrict tour buses in Carmel was sent, with a few changes, to the city attorney to be drawn up into the form of an ordinance.

Brown's plan calls for tour buses to come into town only through the Carpenter Street or Rio Road entrances, and to park only in Sunset Center or at Carmel Mission.

Instead of coming in on Junipero all the way, the buses would be detoured on San Carlos, past Sunset Center. Buses would be allowed to go west on Ocean Avenue only, and along Scenic, leaving town on Santa Lucia.

The council also heard from Monterey Peninsula Chamber of Commerce president Burke Pease, who explained the water situation and ways by which consumers could conserve.

Using slides, Pease showed the bottleneck of the system was at Pump number 10 A, behind the Carmel Rancho Shopping Center. Only 17.5 million gallons per day of water can be pumped to Peninsula cities through this, and the Seaside pumps. One hot day two weeks ago, 24.5 MGD were used.

Edwin Lee, of the Zone 11 board, also got up to urge the council to take a more active role in PUC hearings. Noting that the next hearing will be held Aug 23, Lee suggested the council ask PUC engineering consultants questions like: how much can be taken from the valley aquifer, and: what about the upper Carmel Valley reservoirs?

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and Bakery

Barracudas to host Watsonville

The Barracudas swim team will host Watsonville in a dual meet at Carmel High School July 10. It is the Barracudas' first home meet of the season.

On Sunday, July 11, the Barracudas will participate in the annual Swim-a-Thon at Carmel High School pool and the Carmel Valley pool, from 6:30 a.m. to 8 p.m. Members of the swim team as well as parents are signing up sponsors. The proceeds of the Swim-a-Thon support the Swimming Hall of Fame as well as the Barracudas swim team.

The Barracudas competed with the Salinas "Y" swim team in a dual meet at Salinas on June 26 and won with a score of 705-396. Approximately 150 Barracudas participated in this meet, the largest number to compete in a meet yet, according to Coach Larry Challis.

Team results:

6-under Girls

Tory Wester: 25 Back, 29.8, second; 25 Free, 30.3, fourth.

Hailey Franke: 25 Back, 29.6, first; 25 Free, 24.5, second.

Tanna Franke: 25 Back, 33.0, fourth; 25 Free, 22.7, first.

6-under Boys

Lawrence Boone: 25 Back, 47.0, fourth; 25 Free, 44.4, sixth.

Craig Cox: 25 Free, 43.1, fifth.

Tim Lee: 25 Free, 33.5, fourth.

8-under Girls

Melinda Crandall: 25 Back, 28.9; 25 Free, 25.9 fourth.

Lori Palma: 25 Back, 31.0; 25 Fly, 27.9, second; 25 Breast, 29.3, fourth; 25 Free, 23.6.

Carla Palumbo: 25 Free, 28.6, fifth; 25 Back, 27.7, fourth.

Margaret Morris: 25 Free, 19.9, second; 25 Back, 24.7, second; 100 I.M., 2:09.2, third.

Tanna Franke: 25 Fly, 28.5, third.

Neily Mathias: 25 Fly, 30.4, fourth; 100 I.M., 2:25.3, fourth; 25 Breast, 28.0, second.

Erika Radon: 25 Back, 31.9, fifth; 100 I.M., 1:45.6, first; 25 Breast, 29.2, third.

100 Free Relay: H. Franke, T. Franke, T. Wester, N. Mathias, 1:45.1.

100 Medley Relay: L. Palma, N. Mathias, M. Morris, C. Palumbo, 1:53.2, second.

8-under Boys

John Vanzander: 25 Back, 23.2, first; 100 I.M., 2:10.3, fourth; 25 Free, 20.0.

Scott Wester: 25 Back, 26.9, fifth.

Josh Hardy: 25 Back, 23.8, second; 25 Free, 18.6, first.

Sabin Speiser: 25 Back, 32.2; 25 Breast, 25.9, second.

Tuck Whitesides: 100 I.M., 2:06.8, second; 25 Free, 19.1, second; 25 Fly, 28.2, second.

Greg Falge: 100 I.M., 1:54.9, first; 25 Breast, 25.2, first; 25 Fly, 23.2, first.

Mike Allard: 25 Free, 19.7, third; 25 Breast, 26.7, third; 25 Fly, 31.0 fourth.

100 Free Relay: S. Wester, M. Allard, J. Hardy, T. Whitesides, 1:21.9, first.

100 Medley Relay: S. Wester, S. Speiser, G. Falge, J. Hardy, 1:38.4, first.

9-10 Girls

Erin Burns: 50 Breast, 52.9, sixth; 50 Free, 41.2.

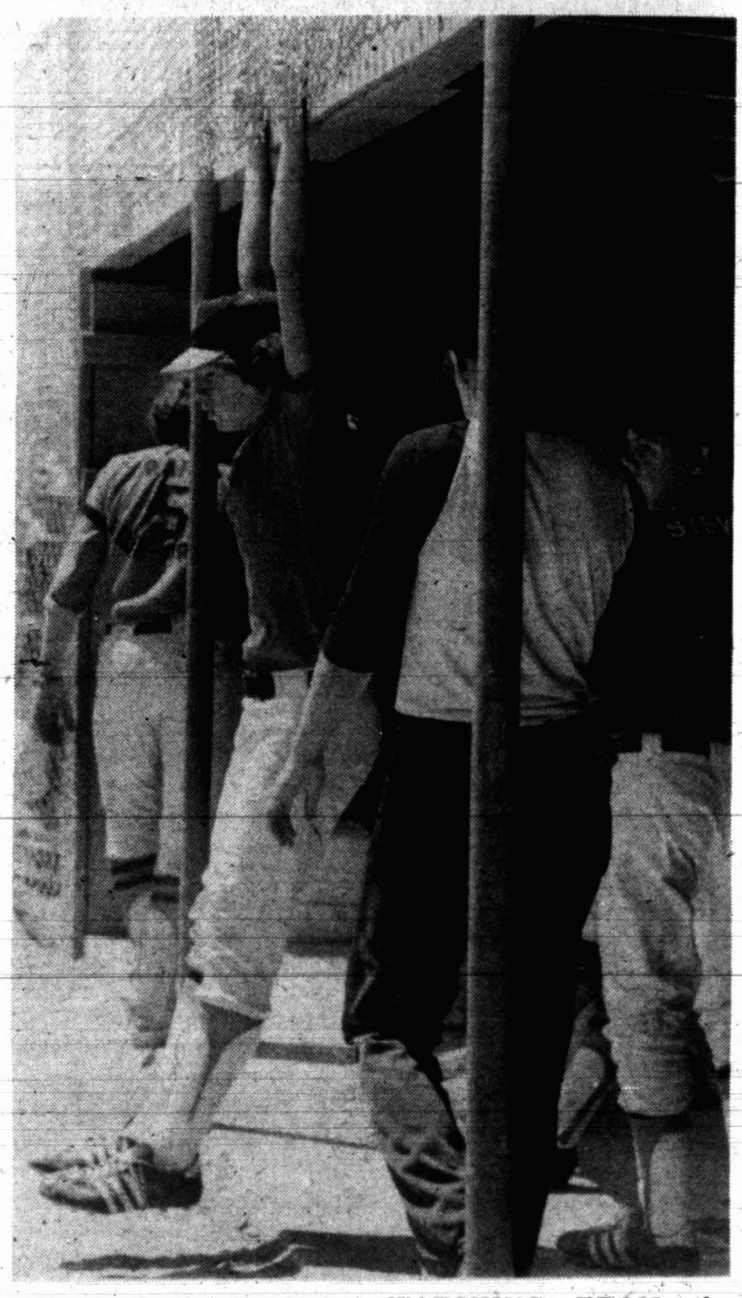
Tara Speiser: 50 Free, 40.1, fourth; 50 Breast, 51.6, fifth.

Lisa Paik: 50 Free, 35.9, second; 100 I.M., 1:33.9, third.

Lisa Radon: 50 Free, 38.8, third; 50 Fly, 48.6, fourth; 50 Breast, 54.0; 100 I.M., 1:46.8.

Continued on page 28

SPORTS



WATCHING FROM the dugout Senior League players recently had their All Star representatives chosen. The first All Star game will be played July 19 at the Carmel Valley Little League field on Paso Hondo.

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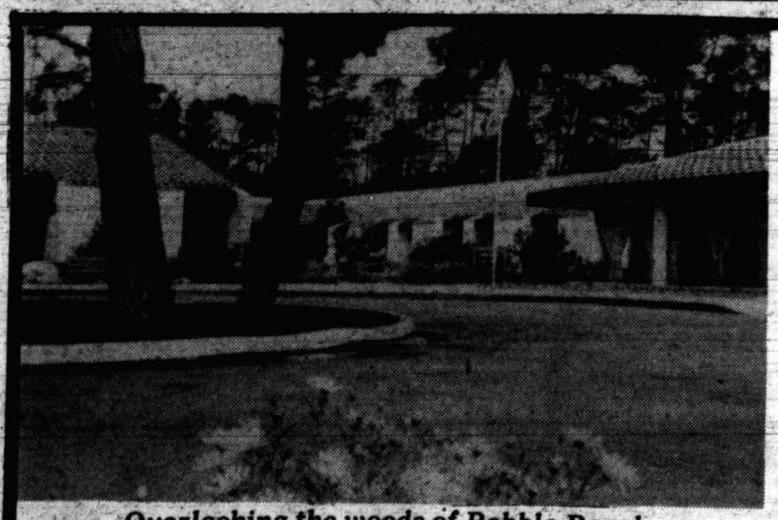

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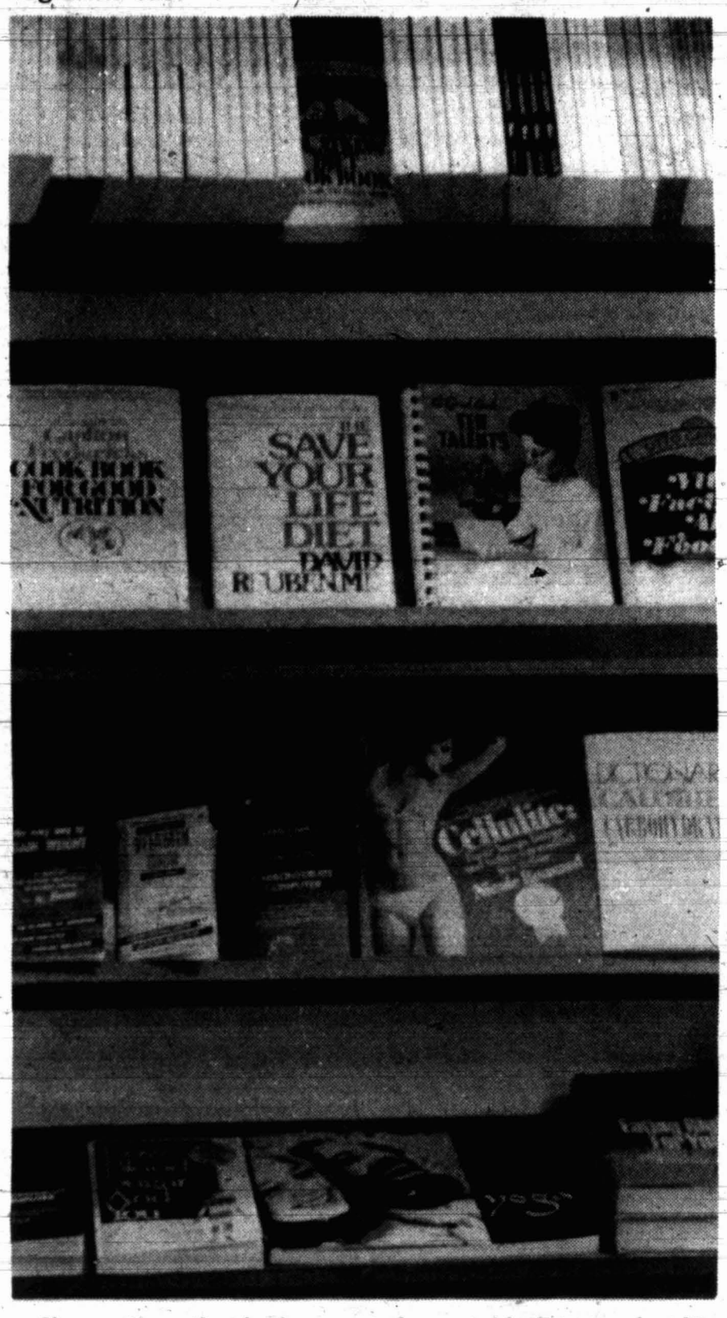
A nutritionist's...

Continued from page 22

population is low on vitamin C and A, iron, the D vitamins and calcium. Yet it is easy to obtain these in foods such as oranges, broccoli and other green leafy vegetables.

"I also advise people not to buy processed foods and to read the labels. Knowing a simple thing such as that foods are listed in the order of their percentages in the product is very helpful when buying," says Miller.

Reading labels also reveals the kind of oil or fat used in preparing foods. With an average diet of 90 percent saturated fats, people would be wise to read all labels carefully just for this information. Miller feels that the average person could reduce the saturated fats in their diet by conscientiously reading labels and using only products prepared with vegetable oils.



She cautions that hydrogenated vegetable fats are just like animal fats, though, and should be avoided. (Hydrogenation is used to make the fat or oil lighter or to enable other ingredients to be suspended in the fat. It is the process of adding hydrogen molecules into the fat.)

Another way to cut down on saturated fats is to use extenders such as soy granules or rice with meats. "But do this yourself at home. Many of the helpers and mixes are basically food extenders, and a person pays for the packaging and promotion for these foods," she says.

She recommends using two percent milk or powdered milk, since both will cut the amount of fat in the diet. After meeting the protein requirement (56 to 58 grams per day for the average person) Miller suggests that the remainder of the needed calories be acquired through carbohydrates because they are more efficient than fat calories. Carbohydrates and protein are only four calories per gram while fats are nine. She also recommends avoiding sugar carbohydrates.

"Honey and brown sugars have no more nutritional value than white sugar," says Miller. "They are all empty calories, though honey is the lesser of the evils simply because it has not been processed," she adds. Also, she says, honey is a simpler sugar made from one molecule but it is not any better for you than sugar.

"Whenever I can, I encourage people to use whole grains," says Miller. It is her opinion that whole grains give the most food value for the amount of money spent, being more nutritious and less costly than the fancier, processed grain products.

"People must learn to take the time to learn some basic nutrition facts," she says, pointing out that the words "enriched macaroni" always make her cringe. Yes, the products are enriched she says but, "you dump off all that added enrichment with the large quantities of water the manufacturer has you cook the macaroni in." She says the only way to keep the "enrichment intact" is to cook the product in a small amount of water and retain the water as part of the dish. But this would change the texture of the macaroni and texture changes are not accepted easily by people. Also she doubts that the macaroni would look very appealing.

Rather than encourage people to be vegetarians, which takes dedication to work properly, Miller counsels them in the wise use of eggs and cheese, learning to use less costly cuts of meat, and in enhancing meals with vegetables.

"I want people to realize that what you eat the body uses for energy and as growth material," she says. Just becoming a conscious consumer would be a big help for most people who are nutritionally poor she feels. She thinks there is enough abundance in our country so that most people do not have to be nutritionally poor because of funds. "It's a matter of education. It is simply a bill of goods that the only good orange is a nice, round orange," she exclaims, "and we have to learn to recognize the facts from the promotion and fads when buying food."

"Working in Monterey County's a challenge because of this diversity of people," says Miller who agrees with surveys which reveal nutrition problems in every strata of the society.

She hopes to make all people more aware through nutrition education, which she plans to do through classes. "I will be happy to go to any of the housing projects or someplace like the Carmel Foundation or any place in the county, and give classes," says Miller.

Being realistic, Miller knows that she can only give the opportunity to learn. "The next step is up to the person," she said, "for in essence, sound nutrition rests with each individual."

Pine Needles

NPS DEPENDENTS SCHOLARSHIPS

Fourteen local high school graduates, and dependents of Naval Postgraduate School personnel, were awarded scholarships at recent NPS graduation ceremonies. Carmel and Pebble Beach winners included: Baynes W. Banks of Pebble Beach; Susan E. Fuhs of Carmel; Martin D. Paquette of Pebble Beach; Marianne Gawain of Carmel; and Sarah D. Strum of Carmel.

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Food — how...

Continued from page 22

boxed or packaged items are a savings but they should always be checked for weight-price correlation. Sometimes there is no saving at all and occasionally you will find it will cost you more.

Potatoes, which are classified by size and-or skin color, can not be classified to end use. The USDA refuses to classify potatoes by use for this reason and contends that all potatoes are nutritionally the same. Prices of potatoes vary tremendously. Pre-packaged russets sell for about 10 cents a pound. More uniform russets, labeled baking potatoes, sell for two pounds for 49 cents. This is one situation where a calculator is not needed to determine the better buy.

When purchasing frozen fruits and vegetables, look for the larger sizes packaged in clear plastic bags. These are cheaper and partial amounts can be used. Frozen juice is another food bargain. Rather than purchasing canned or bottled varieties, it is most economical to reconstitute the frozen juice yourself.

Individual ways to save on all items in the grocery store can be found in a number of government brochures and booklets. They are available, either free or at a nominal cost from the Government Printing Office, through members of Congress, and through state offices such as the Department of Agriculture.

To know when a special is really a special, the Department of Labor publishes a monthly bulletin, "Estimated Food Prices by Cities". This report gives current food prices in over 50 urban areas of the country on more than 250 common foods. The report may be obtained "as available" from the U.S. Department of Labor in Washington D.C.

Becoming a wise shopper need not take all a person's time. Many people feel that in order to save they will have to spend great amounts of time shopping and preparing the food. It is true that the amount that can be saved is proportionate to the amount of time a person is willing to spend planning and preparing. But just becoming aware of labels and doing a few things for yourself can save an appreciable amount.

Help your own hamburger with rice or noodles, and avoid processed foods. The consumer pays for all the processing and packaging. Be aware that items are arranged so that the more expensive ones are at eye level. In his book "The Hidden Pursuaders", Vance Packard writes that a good rule to remember in a grocery store is, if you want to save, stoop or stretch, never just reach out. Also, don't buy items by size. Often a bottle or package is designed to look bigger. Sometimes it is, most times it isn't.

Many dollars are spent on "market research" which tell the manufacturer what shape bottle a consumer will buy (the hour-glass shaped bottle is more appealing than the traditional shaped bottle) or what color package is most appealing. Jennifer Cross writes that the average supermarket shopper passes 3,800 items in 12 minutes. This is 317 items per minute. And gives a selection time of about one fifth of a second.

Other general guides for wise shopping are to avoid all non-food items in a grocery store. The idea of one-stop shopping is very popular. If you must do one-stop shopping, Cross advises you to shop at the discound stores. But she does feel that it is better to shop around for non-food items rather than purchase them in a supermarket.

If your budget is really tight, skin the snack food and sweet sections. Most of these foods are loaded with chemicals and use poorer quality products when made.

Becoming aware of products by reading labels will not take large amounts of time. Learning to judge quality is another way to save. It may take a little time to learn but should be profitable to most people. Experiment with brands and learn the quality they stand for. Price comparison is meaningless until you have compared the quality. The little savings will add up, especially if you think in terms of a yearly food bill.

One budget-minded author said, "saving on the necessities, rather than the luxuries" is the key to a wise budget. This is a good axiom to accompany the shopping awareness essential to wise food buying.

Perhaps the total won't be quite as large after an "aware" shopping trip. And as a consumer, you can take some satisfaction in knowing that you have made your food dollar go as far as possible.

Churches

This Sunday Attend the Church of Your Choice

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Evening Prayer at 5:30 p.m.
HOLY EUCHARISTS:
THURSDAYS at 10:30 a.m.
FRIDAYS at 7 a.m.
SUNDAYS: 8 (traditional), 9:15 (contemporary), and 11 a.m
5:30 p.m.
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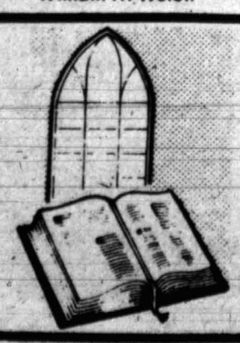
Sunday Services
8:30, 9:30 and 11:00 a.m.
9:30 a.m. Church School nursery thru adult
Ministers:
Deane E. Hendricks
Monty B. Burnham
William H. Welch



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Carmel Valley Road
624-8595

HARRY WEILER, local chairman for the Independent Agents "Big I" Golf Tournament, is shown presenting awards to the co-medalists Roger Lyon of Madenn (left) and Greg Geertsen of Pebble Beach, who both carded 69's over the Old Del Monte Course. Local alternates who may play in the state finals include Pebble Beach residents Leo Lukenas and John Houghton.

Youth OK after shooting

A Carmel Valley youth is in satisfactory condition after an accidental shooting in Carmel Monday.

Raymond Lee Ricketson, 17, of 12 Merrill Way in Carmel Valley, was rushed to Community Hospital Monday night after a friend accidentally discharged a 22 pistol into Ricketson's right side.

The bullet, according to the police report, damaged both Ricketson's liver and kidney. Surgery was required.

Ricketson was riding in a van with four other juveniles, in the direction of Carmel Lagoon around 10 p.m. Monday, when a 17-year-old Carmel Valley youth accidentally discharged the pistol he was holding.

The driver of the van drove to the intersection of Dolores and Ocean, where he located a policeman.

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Senior League All Stars chosen

Although the baseball season for the Carmel Senior league ends July 12, play continues with the All Star players. The All Stars are chosen by a committee of managers and are selected on athletic ability.

Players elected to this year's All Star team were notified and presented with pins July 3 at the Carmel High School baseball field.

Players selected for the All Star team are Charlie Allaire, Cory Bliesner, Gary Childs, Mark Clark, Mark Dodd, Andy Fremier, Mike Harney, Bruce Keefer, Pat Kelly, John Lucido, David McKenzie, Tim Sherman, Sina Sotoodih, David Spear, Paul St. Germain, Scott Thigpen, Sinclair Thompson, and Micah Willingham.

The first game for the all Star players is scheduled for July 19 and will be hosted by the Carmel Valley league.

A THREE-DAY PROMOTION wound up last Saturday at Carmel Rancho Shopping Center. Uncle Sam cut the cake, assisted by William R. Moore, president; Judy McCarthy, treasurer (behind the flags); and Rick Fields, board member of the merchants' association. Uncle Sam was really Larry Martin of Monterey.

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BOX G-1, CARMEL, CALIFORNIA 93921

Barracudas...

Continued from page 24

Indi Zelany: 50 Back, 49.7, sixth; 50 Free, 42.0.

Jennifer Lloyd: 50 Free, 39.4; 50 Fly, 46.6, third; 100 I.M., 1:46.7.

Jill Mink: 100 I.M., 1:46.5, sixth; 50 Back, 45.9, third; 50 Breast, 50.0, fourth.

Katie Falge: 100 I.M., 1:29.7, first; 50 Fly, 37.7, first; 50 Back, 40.7, first.

200 Medley Relay: T. Speiser, J. Mink, L. Paik, L. Radon, 2:54.7, second.

200 Free Relay: K. Falge, L. Paik, L. Radon, T. Speiser, 2:30.6, first.

9-10 Boys

Bill Woodward: 50 Back, 42.3, first; 50 Fly, 47.0, second; 100 I.M., 1:33.7, first.

Ted Krovetz: 50 Back, 1:02.0, fourth; 50 Fly, 1:09.7; 50 Free, 49.5.

Ali Voskay: 50 Back, 48.0, third; 100 I.M., 1:45.4, fourth; 50 Breast, 54.2, fourth.

Mike Kelly: 100 I.M., 1:42.6, third; 50 Free, 37.1, second.

Hoff Brooks: 50 Free, 45.6, fourth.

Mike Falge: 50 Free, 38.2, third; 50 Fly, 56.0, third; 50 Breast, 51.8, third.

Bob Walthour: 50 Fly, 45.8, first; 50 Breast, 45.8, first.

200 Free Relay: M. Kelly, H. Brooks, M. Falge, B. Walthour, 2:45.7, first.

200 Medley Relay: B. Woodward, A. Voskay, B. Walthour, M. Kelly, 2:53.8, first.

11-12 Girls

Susie Brandt: 50 Fly, 43.8; 100 I.M. 1:33.3, fifth; 50 Breast, 47.7; 50 Free, 33.0.

Sarah Hicks: 100 I.M., 1:21.9, first; 50 Fly, 38.5, first.

Liz Weiss: 100 I.M., 1:33.4, sixth; 50 Fly, 42.9, fourth; 50 Breast, 44.0, third.

Lisa Crummey: 50 Fly, 47.3, fifth; 50 Breast, 51.6, fourth; 50 Free, 38.1, fifth.

Kris Chappell: 50 Back, 48.6, fourth; 50 Free, 39.4, sixth; 100 I.M., 1:46.5.

Jennifer McNamara: 50 Back, 42.8, second; 50 Free 32.2, first.

Jody Mink: 50 Back, 43.9, third; 100 I.M., 1:32.7.

Ellen Harbert: 50 Breast, 42.3, second; 50 Back, 49.3.

200 Medley Relay: J. McNamara, L. Weiss, S. Hicks, J. Mink, 2:33.2, first.

200 Free Relay: J. McNamara, S. Hicks, L. Weiss, L. Crummey, 2:18.9, first.

11-12 Boys

John Crandall: 50 Back, 49.5, fifth; 50 Fly, 47.2; 50 Breast, 46.1; 50 Free, 37.3.

Brett Langley: 50 Back, 37.0, first; 50 Free, 31.6, first.

Pete Woodward: 50 Back, 40.3, second; 50 Fly, 42.7, third.

Brad Langley: 50 Free, 31.8, second; 100 I.M., 1:30.4, fourth; 50 Breast, 44.0, third.

Tom Zelany: 50 Free, 34.5, third; 50 Fly, 43.4, fourth.

Mike Hardy: 100 I.M., 1:25.8, second; 50 Breast, 42.4, second.

Chris Whitesides: 100 I.M., 1:28.2, third; 50 Fly, 40.5, first.

Mark Krovetz: 50 Breast, 45.7, fourth; 50 Free, 35.7; 50 Back, 47.3.

200 Free Relay: Brett Langley, C. Whitesides, M. Hardy, P. Woodward, 2:07.2, first.

200 Medley Relay: Brett Langley, M. Hardy, C. Whitesides, P. Woodward, 2:29.7.

13-14 Girls

Maureen Falge: 50 Free, 29.4, first, "A Time"; 200 I.M., 2:55.2, fifth; 100 Fly, 1:32.2, third; 100 Back, 1:22.4, fourth.

Mary Harris: 50 Free, 30.4, second; 100 Back, 1:21.2, third.

Beth Allard: 50 Free, 30.9, third; 100 Breast, 1:24.6, first; 100 Free, 1:10.2, fourth.

Stacey Hicks: 100 Fly, 1:15.5, first; 200 I.M., 2:38.3, first; 100 Back, 1:16.6, first.

Sara Conklin: 100 Fly, 1:42.4; 100 Breast, 1:32.4, fourth; 200 I.M., 3:09.4.

Suzy Hermanson: 200 I.M., 2:40.8, third; 100 Fly, 1:21.7, second; 100 Back, 1:16.6

Pam Gayman: 100 Fly, 1:33.8, fourth; 100 Breast, 1:30.4, third; 100 Free, 1:08.8, third.

200 Free Relay: S. Hermanson, S. Hicks, P. Gayman, M. Harris, 1:58.7, first.

200 Medley Relay: S. Hermanson, B. Allard, S. Hicks, M. Harris, 2:12.8, first.

13-14 Boys

Konrad Schuler: 200 I.M., 3:39.8, fifth; 100 Breast, 1:39.6, fifth.

Randy Paik: 100 Fly, 1:29.3, third.

Adam Sherburne: 100 Fly, 1:14.7 first; 200 I.M., 2:38.6, first; 100 Breast, 1:21.4.

Randy Berry: 100 Free, 1:22.8; 100 Back, 1:42.2, fourth; 50 Free, 34.3, fourth.

Dave Mason: 100 Free, 1:23.2, fifth; 50 Free, 35.4, sixth.

Arthur Strum: 100 Free, 1:02.7, first; 100 Back, 1:22.2, second; 50 Free, 28.1, second.

Brandon Wirtz: 100 Back, 1:55.1, fifth; 50 Free, 44.1.

200 Free Relay: R. Paik, D. Mason, R. Berry, K. Schuler, 2:12.0. A. Sherburne, A. Strum, A. Sherburne, A. Strum, 1:57.7.

200 Medley Relay: A. Sherburne, A. Strum, R. Paik, D. Mason, 2:21.4, second.

15-18 Girls

Chrissy Walthour: 50 Free, 32.5, fourth; 100 Free, 1:11.4, fourth; 200 I.M., 2:59.6, third; 100 Breast, 1:28.3, second.

Nancy Parsons: 50 Free, 27.8, first; 100 Free, 1:01.6, first; 100 Fly, 1:15.2, first.

GENERAL REVENUE SHARING
ACTUAL USE REPORT

General Revenue Sharing provides federal funds directly to local and state governments. Your government must publish this report advising you how these funds have been used or obligated during the year from July 1, 1975, thru June 30, 1976. This is to inform you of your government's priorities and to encourage your participation in decisions on how future funds should be spent. **Note: Any complaints of discrimination in the use of these funds may be sent to the Office of Revenue Sharing, Washington, D.C. 20226.**

ACTUAL EXPENDITURES (Include Obligations)

(A) CATEGORIES	(B) CAPITAL	(C) OPERATING-MAINTENANCE
1 Public Safety	$7,855	$
2 Environmental Protection	$	$
3 Public Transportation	$	$
4 Health	$	$
5 Recreation	$	$
6 Libraries	$	$
7 Social Services For Aged or Poor	$	$
8 Financial Administration	$31,652	$
9 Multipurpose and General Gov't	$	
10 Education	$	
11 Social Development	$	
12 Housing & Community Development	$	
13 Economic Development	$	
14 Other (Specify)	$	
15 Totals	$39,507	$

NONDISCRIMINATION REQUIREMENTS HAVE BEEN MET

(E) CERTIFICATION: I certify that I am the Chief Executive Officer and, with respect to the entitlement funds reported hereon, I certify that they have not been used in violation of either the priority expenditure requirement (Section 103) or the matching funds prohibition (Section 104) of the Act.

HUGH BAYLESS — 6 July 76
Signature of Chief Executive — Date
HUGH BAYLESS CITY ADMINISTRATOR
Name and Title

THE GOVERNMENT OF CARMEL BY THE SEA CITY has received General Revenue Sharing payments totaling $47,466 during the period from July 1, 1975 thru June 30, 1976.

Account No. 05 2 027 001
Carmel By The Sea City
City Clerk
Box CC
Carmel, Calif. 93921

(D) TRUST FUND REPORT (refer to instruction D)

1 Balance as of June 30, 1975	$(9,290)
2 Revenue Sharing Funds Received from July 1, 1975 thru June 30, 1976	$47,466
3 Interest Received or Credited (July 1, 1975 thru June 30, 1976	$ 0
4. Funds Released from Obligations (IF ANY)	$ 0
5 Sum of lines 1, 2, 3, 4	$38,176
6 Funds Returned to ORS (IF ANY)	$ 0
7 Total Funds Available	$(1,331)
8 Total Amount Expended (Sum of line 15, column B and column C)	$39,507
9 Balance as of June 30, 1976	$(1,331)

(F) The news media have been advised that a complete copy of this report has been published in a local newspaper of general circulation. I have a copy of this report and records documenting the contents. They are open for public scrutiny at City Hall, Monte Verde S. of Ocean.

Date of Publication:
July 8, 1976

(PC 709)

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We Buy, Sell and Store Firearms
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Call 624-3285 or 624-4872
4th & Torres
For Free Pick-Up
(Tax Deductible)

classified ads

Special Notices

PARASIO HOT SPRINGS. Locate your recreational vehicle here — Long term rates include use of all facilities. 1-678-2882.

INTRODUCING THE GREEK VILLAGE the most cultured shop in town. Dolores between 5th and 6th. Phone 624-4833. Exclusive Hellenic imports. Open 7 days. Welcome. Your hosts Yiannis and Sandra.

BRASS RUBBING CENTRE OPEN: Mission & 8th, Carmel. 624-2990. George Washington Bicentennial Brass and Old English Brasses available for rubbing.

LAST CHANCE... We've only got 150 copies left of the 2nd printing of Bill Bates first cartoon book Serra's Place. Available at the Carmel Pine Cone office, Dolores between 7th and 8th, Carmel or by mail order $3.50 each. Send your check to Box G-1, Carmel. 93921. Hurry... they won't last long and we are not printing any more. No dealers — please.

THIS PAPER WILL NOT be responsible for any ad appearing incorrectly for more than one insertion. If your ad appears inaccurately, please notify us immediately.

PARAISO HOT SPRINGS — Quiet, mountain area. Inclosed hot mineral bath, 2 outdoor swimming pools. Picnic-area for day visitors, camping and recreational vehicle hook-ups, completely equipped cottages. South Monterey county, off highway 101. 678-2882.

OLALLIE BLACKBERRIES: Pick them yourself. "The Boys." Carlton and Kerr Roads, Watsonville. 722-1600. 8 a.m.-5 p.m.

Lost & Found

REWARD — $500. White English Bull Terrier. Deaf. Brown patch over right eye, brown tipped ear. 624-3079, collect, (714) 646-0944.

CAMERA, LOST IN CARMEL June 23, by an English friend. Model No. 528 T.L. Rank-Mamiya-Sekor. Call collect for reward. (714) 524-0863.

Pets & Livestock

BRITTANY PUPS-AKC Registered. Champion stock, excellent hunters. 1-637-6544.

BOARD AVAILABLE FOR 1 horse, including feeding, stall and paddock. No. 1 alfalfa, fed twice daily. $95-month. Including exercise area. 659-4050 after 6 p.m.

HORSE, HALF ARABIAN half Quarter. Gentle 11 years old. Price $475 cash. New saddle and tack $395. Call 659-2729.

CARARO STABLES, near Carmel Valley Village offers complete Horse Boarding facilities — Individual stalls with pipe paddock, pasture, riding-roping arena, tack room. Low monthly rates-vacation rates also available. Call John Carlin, 659-4028.

Services Offered

PLUMBING, ELECTRICAL, SMALL job specialist, call Ed. 624-4678.

classified ads

DRAFT TYPING: Fast and reliable. Call Beth 624-4712 after 5 p.m. and weekends.

KRAIG CARROLL — PAINTING contractor (License No. 309797). Bonded. Repaint specialist. References. 649-1861.

VITA GREEN LANDSCAPE will maintain top condition year round in large garden, estate or commercial property. Irrigation control techniques. State Licensed Landscape Contractor, No. 312975. Call 659-2309.

CHAUFFEUR — COLLEGE STUDENT will drive you anywhere at anytime. Vehicle must be provided. Please call 625-0463 before 10:00 a.m. References.

DON'T WAIT FOR hauling, yard care, clean up. Call Speedy in Carmel. Dump truck or pick-up service. 624-4980 all day, everyday.

MOVING & HAULING — have large van for safe transportation of furniture, etc. Working way through college. Reliable. 625-2868.

MR. FIX-IT repairs, painting, etc. Eighteen years in Carmel. No job too small. Ed Miller, 624-2930

HOUSEPAINTING, GARDENING MAINTENANCE, clean-up. References. Call 624-4758, Richard or Thomas.

PAINTING AND PAPERHANGING done by the professional with 15 years experience. Reasonable prices, free estimates. Local references. Joseph diMauro, 624-1207.

Instruction

BEGINNING GUITAR LESSONS, given in my home. $4.00 per hour-long lesson. Call 624-5858.

Situations Wanted

COLLEGE STUDENT AVAILABLE for indoor-outdoor watering and pet care. Call 624-4344.

SECRETARIAL - ADMINISTRATIVE POSITION wanted. B.S. in Business Administration and Real Estate Licensee. Efficient, permanent resident. Resume, references available. Box 5831, Carmel.

GENTLEMAN EXPERIENCED IN housesitting seeks position by week and or weekend. 624-0260 for reference.

Help Wanted

SPANISH TEACHER TO teach conversational Spanish to professional couple. 625-0650 or 422-9801.

FINE WOODWORKER TO teach me how to make a cabinet drawer. 667-2443.

LOCAL WOMAN TO take care of quiet and beautiful house for summer — maybe longer. Light cooking for 1 person. Salary open. References required. 659-4996.

MAKE MONEY — WIN PRIZES
Kids Wanted — to sell The Pine Cone every Thursday and Friday. Sign up any weekday — ages 6-12. Dolores between 7th & 8th. 624-3881.

Yard Sales

GIGANTIC GARAGE SALE: Old and new items — everything imaginable. Furniture, Susuki "90", metal jeeptop, trash compactor, dishwasher, clothes, books, mirror, lamps. Friday, Saturday, Sunday, 10-5, corner of Brookdale Drive and Glen Place, Carmel Valley.

GARAGE AND YARD SALE: Saturday and Sunday. 12-5 p.m. North East corner of 7th and Camino Real. 624-4506. Gas toaster, kitchen equipment, lamps, lawn furniture and artifacts.

Antiques

19TH ANNUAL MONTEREY PENINSULA Antique Show & Sale. July 9, 10, & 11. 11 A.M. to 8:00 P.M. Sunday noon to 5 P.M. 28 exhibitors. Gourmet Lunch. St. Mary's-by-the-Sea Episcopal Church complex. 12th and Central, Pacific Grove.

Misc. For Sale

PLASTIC BAGS 5½x16 — $1.00 a hundred. Call Cass, 624-3881.

PIANO — BECKER 6'3 GRAND, ebony. Excellent condition, $2,000 firm. Call 649-6830 after 6:00 p.m.

YOU'LL BOTH LOOK SWEET Upon these seats. 2 his and her Sears 5 speed bicycles. Like new. $135. 625-1675.

SMALL ANTIQUE GAS STOVE and gas heater, $100 for both. Call 649-6830 after 6:00 p.m.

TURQUOISE, OPAL, GEMSTONES, jewelry, silver beads, etc. Carmel Valley Plaza Linda — "Patrick," 659-4722.

SEASONED OAK WOOD $50-cord. You haul. 659-3380 after six.

(PIK-YOR-SEF) Olallie (Blackberries) 35 cents lb. Highway one to Watsonville, take Riverside Drive (Highway 129) off-ramp, go east 3 miles, left onto Lakeview Road for 2 miles, field on right. Frozen raspberries and boysenberries available. Bring containers. Daily 8:00-5:00.

ALUMINIUM PLATES, 23x35...used for printing. Great as insulators, metal guards, roofing, etc. 30 cents each or 50 for $12.00. Carmel Valley Outlook, Mid Valley Shopping Center, Wednesdays and Thursdays, 9-4. All sales Cash.

MAHOGANY DUNCAN PHYFE 5' dining room table. Five upholstered chairs. Sacrifice — $100. Can be seen at Carmel Business Association office, Vandervort Court-San Carlos. 624-2522.

Wanted

YOUR ANTIQUES, FINE furniture, porcelain, silver, paintings, old glass, objets d' art. Davis-Holdship, Mission near 6th. 624-5757.

EXISTING TRUST DEEDS purchased at reasonable discounts 10-20 percent. Peninsula Mortgage Co. 625-2522.

Business Opportunities

DEALERS WANTED: California Hot Tub Co. of Menlo Park, California manufacturers of the finest redwood hot tubs and equipment anywhere seeks sole distributor for its products on the Monterey Peninsula. Excellent dealer program including cooperative advertising, mobile display, merchandising and a proven and tested approach to the market should produce earnings of $50,000 to $100,000 per annum for qualified dealers. Low key, refined business. Capitol required $3,000. Exclusive area; Monterey, Salinas, Carmel, Salinas' Valley including San Luis Obispo, Paso Robles. Please, only sincere parties reply. California Hot Tubs, 3551 Haven Avenue, Menlo Park. Attn: Ed Burfine. 364-0700.

UNBELIEVABLE 750 sq. ft. BEAUTIFUL CARMEL SHOP; low rent, long lease, for sale. Without inventory $40,000, with inventory $65,000. Prime location. Write: CYS, Box 5006, Carmel, Calif. 93921.

Vacation Rentals

FURNISHED CONDOMINIUM FOR LEASE: 2 bedroom, 2 bath, architecturally designed with walled patio, balcony, deck and garage. Located in sheltered warm-belt near Carmel. Set in 48 acre greenbelt with 2 tennis courts and pool. Completely furnished. Elegant two-story living room. Kitchen includes all built-ins. This is not an adults only condominium. Pets on approval. $650 per month for June, July and August or any portion thereof. Available immediately. Available by the month.
Strathmeyer Real Estate.
624-5368

VACATION RENTAL — WALKING distance to town. Clean, cozy, reasonable. Suitable for 2. 624-1608.

VACATION RENTALS, PROPERTY management. Ione Miller, San Carlos Agency, Box 4118, 624-2510 or 624-3846.

WE HAVE FURNISHED HOMES available by the week or month — Lincoln Green Cottages by the week or day. Barbara Wermuth, Carmel Realty, 624-6482.

MAUI — CONDOMINIUM FOR rent, weekly. Two bedroom, 2 bath, fully equipped. 624-5003.

Wanted To Rent

$20.00 REWARD Young couple with little girl and a boxer puppy need a 1½ or 2 bedroom house, unfurnished, in Carmel, Monterey or Pacific Grove. 394-2498 or 624-8469. $200.00 a month tops.

PROFESSIONAL MAN SEEKING cottage or small home, with fireplace, in Carmel for 1. Box 3101, Carmel.

For Rent Commercial

DOWNTOWN CARMEL — 440 sq. ft. in new building suitable for office, shop or studio. 624-9541.

For Rent

DOWNTOWN CARMEL. 2 bedroom, unfurnished, in new building. Carpets, drapes, dishwasher, disposal, self-defrosting refrigerator, self-cleaning oven. Utilities included except electricity, lease. $375. 624-9541, 624-1266.

CARMEL: UNFURNISHED, two bedroom, 1 ½ bath condominiums. Dishwasher, disposal, compactor. Laundry hookups. Maintenance paid. Views. Swimming pool. Tennis courts, With fireplace $450 per month on lease. Without fireplace, $425 per month on lease. No pets. Betty Gross, Carmel Realty Company, 624-6484.

GARAGE SPACE FOR rent. 5th and Junipero. 624-6342.

DOWNTOWN CARMEL. 1 bedroom, furnished apartment. Refrigerator, no kitchen. $195. Responsible adult. References. 624-1475.

WANTED: QUALITY GENTLEMAN to share Carmel Ocean Avenue home between beach and town. $250-month. No pets. 624-9724.

CHARMING CARMEL COTTAGE. Lovely oak settings. 2 bedrooms, Carmel stone fireplace, large modern kitchen, private patio. 4 blocks to beach. $375. 624-2289.

PEBBLE BEACH — FURNISHED one bedroom guest house near Lodge. Single male. $250 includes utilities. Lease.
HACIENDA CARMEL — FURNISHED one bedroom. Short-term. Must be 55 years old. $300.
CARMEL WOODS: SECLUDED 2 bedroom, 2 bath, quiet neighborhood. $400-lease.
San Carlos Agency
624-3846.

RANCHO CERRITOS MOBILE HOME park, Santa Cruz Countys newest luxury adult park. Models on display. Come see how wonderful mobile home living can really be. Corner of Green Valley and Main, Watsonville. Telephone 722-5391.

UNFURNISHED APARTMENTS FOR lease. 2 bedrooms, 2 baths, all utilities included. Enclosed garage. $500-$550 per month. Jack J. Miller, Owner-Agent. 624-3846.

COTTAGE HIDE-A-WAY Carmel Highlands. Fireplace, wee kitchen. $30-day, $200-week. 373-2858.

NEW OCEAN VIEW from both decks. Luxurious, custom built 7 room home, with red hot jacuzzi bath. 3 bedrooms, sunroom, fireplaces, 2 car garage. $750. Years lease. Inter-City Realtors. Call collect day or night. (415) 886-6022.

$135-MONTH. Excellent location, 1 block south of Ocean on Monte Verde; Separate unfurnished room and bath. Quiet, mature person only. Please call Mrs. Choate, Sands Motel, 624-1255 after 6:00 p.m. Thursday or Friday only.

PEBBLE BEACH FAMILY HOME 4 bedrooms, 2½ baths, furnished, all appliances. Carmel schools. Lease. 624-0570.

CARMEL HOUSE FOR RENT. Small, artistic. Mostly furnished. No pets or small children. $150 a week or $300-month. 375-8843.

CARMEL POINT - UNFURNISHED, near beach, charming Comstock post-adobe. Sunny patio, large living-room, fireplace with raised hearth. 2 large bedrooms, 2 baths, big closets. AEK, washer and dryer, attached single garage with electric door. Drapes and wall-wall carpet throughout. $510-month, includes water and gardener. 1 year lease. No pets. 625-0974.

STUDIO APARTMENT DOWNTOWN Carmel. Some furniture. Prefer quiet, employed adult. Street parking. References requested. 624-5757.

Real Estate For Sale

CARMEL VALLEY FABULOUS masonry house. Five minutes from village. Secluded, 2½ acres-plus. Two inside glass roofed patios. Many sky lights. Three magnificent baths. Oak unsurpassed views. Landscapes. Automatic sprinklers. $150,000. 659-4996.

CARMEL LOT WITH water meter within city limits. $37,500. By owner. Box 2414, Carmel, 93921. (408) 624-2331.

PEBBLE BEACH. Nearly new four bedroom, three bath delight. Peek of the ocean, too! $100,000. Stewart Giffin and Associates, Realtor. 624-8991.

CARMEL VALLEY. Custom 4 bedroom, 2 bath family home in sunny Rancho Canada. Level acre. $92,000. Stewart Giffin and Associates, Realtor. 624-8991.

Business Services Directory

C.V. Mobil Service
TUNE—UPS
BRAKES
659-2572

Carpentry and Woodworking Service
Small jobs and general repairs
Free estimates gladly given
Barry Elkins
624-1075

CARMEL VALLEY DISPOSAL SERVICE
Serving You
From Big Sur to Cachagua
COMMERCIAL CONTAINERIZED SYSTEM
P.O. Box 746, CARMEL
you can now pay your bills
Oak Tree Pharmacy
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DEL MONTE COIN-OPERATED LAUNDRY
(between Hastings and Saks)
Featuring NEW Maytag Dial-a-Fabric Washers
Frigidaire top loaders. Philco-Bendix front loaders - single and double. 2 heavy-duty 30 lb. washers
Open 7 days a week
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Professional Beauty Consultant
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Carpets and Upholstery
Call ROTH
Carpets cleaned in your home. Also free pick-up and delivery for rug and upholstery cleaning in our modern plant.
375-6478 871 Foam St. Monterey

Conlan Electric
Residential & Commercial
15 years in Carmel Valley Village
Lic No 205 933
659-2105

Classified ads

MINUMUM ORDER: 10 WORDS

1 TIME	45¢ WORD
2 TIMES	55¢ WORD
3 TIMES	65¢ WORD
4 TIMES	70¢ WORD

Each additional week:
15¢ per word

Ads run in BOTH
CARMEL PINE CONE
and
CARMEL VALLEY OUTLOOK

624-3881

Deadlines: Tuesday Noon

Visit Bi-Centennial Celebrations in Boston, Mass.!

Apt. in Harvard square area available for
EXCHANGE
Last two weeks in July 1976 or 1977

Responsible bachelor working on doctoral dissertation desires apartment or house in Carmel area for exchange. Have apt. on secluded Cooledge Hill estate in Cambridge (15 minutes walk from Harvard University). References required. Please call (617)864-6000 Ext 3227 or (617)661-3211 evenings.

public notices

NOTICE OF PUBLIC HEARINGS

NOTICE IS HEREBY GIVEN to all persons having any interest in the matters, that the Board of Adjustments of the City of Carmel-by-the-Sea, California, will conduct Public Hearings in the Council Chambers of said City on Wednesday, July 21, 1976 at the hour of 4:00 p.m., or as soon thereafter as interested persons may be heard, to consider the following:

B.A. 76-27
USE PERMIT
Marguerite Haughton
W-s San Antonio bet.
8th & 9th
Block A-1, lots E-pts. 8 & 9
An application for a use permit to allow the division of a parcel of land 8,000 square feet in area into two building sites of 4,000 square feet in area. Said application being considered under Section 1341.3 (k) of the Carmel Municipal Code.

AND

B.A. 76-28
USE PERMIT
Grace Black
W-s Casanova bet.
10th & 11th
Block K, pts. of lots 15 & 17
An application for a use permit to allow the construction of a guest house on a single family building site. Said application being considered under Section 134.3 (w) of the Carmel Municipal Code.

AND

B.A. 76-29
USE PERMIT
John S. Chitwood, Jr.
W-s Monte Verde bet.
4th & 5th
Block EE, pts. lots 31 & 33
An application for a use permit to allow the construction of a guest house on a single family building site. Said application being considered under Section 1341.3 (w) of the Carmel Municipal Code.

AND

B.A. 76-30
USE PERMIT
Hohn Metcalf
E-s Casanova Bet.
10th & 11th
Block E. lot 10
An application for a use permit to allow the installation of a bar sink in a single samily dwelling. Said application being considered under Section 1341.3 (v) of the Carmel Municipal Code.

AND

B.A. 76-31
USE PERMIT
Gregory P. Luning
NW corner Ocean &
Monte Verde
Block EE, lot 1 (Lobos Lodge)
An application for a use permit to allow a jewelry store to be located in the C-1-L district. Said application being considered under Section 1307.0 of the Carmel Municipal Code.

AND

B.A. 76-32
USE PERMIT
Maggie Hays
NE corner Mission &
7th (Carmel Plaza)
Block 78, lots 1-27
An application for a use permit to allow a new food service establishment (restaurant) in the C-1-S district. Said application being considered under Sections 1341.3 (a) and 1308.2 (g) of the Carmel Municipal Code.

AND

B.A. 76-33
USE PERMIT
Clyde Herr
W-s Mission bet.
5th & 6th
Block 57, lot 5
An application for a use permit to allow the expansion of an existing nonconforming food service establishment (restaurant). Said application being considered under Sections 1341.3 (a) and 1308.2 (g) of the Carmel Municipal Code.

Board of Adjustments
City of Carmel-by-the-Sea
EDWARD NERODA
Chairman
By: **IDA PETTY**
Secretary

Dated: July 6, 1976
Date of Publication:
July 8, 1976

(PC 710)

NOTICE INVITING BIDS FOR SALE OF PROPERTY

One Classroom & One House (Old Priest Valley School) Located at North End of Priest Valley, Highway 198. Buildings Constructed in 1921. Wood is Weathered-Woodpeckered — Perfect for Handyman. Use as Den Paneling, Doors, Picture Frames & Furniture. Buildings to be Removed From Property. Site to be Returned to Natural State.

Bids to be opened on July 14, 1976 at the Coalinga Unified School District Business Office, 657 Sunset Street, Coalinga, California 93210.

Please submit affidavit of publication to the District Business Office.

Dates of Publication:
July 1, 8, 1976 (PC 704)

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME
FILE NO. F5184-20

The following persons have abandoned the use of the fictitious business name La MARMITE at San Carlos Street (East side) between Ocean & 7th Avenue, Carmel, CA.

The fictitious business name referred to above was filed in Monterey County on May 22, 1975.

1. Randall L. Herr
24649 Santa Rita
Carmel, CA 93921

2. Janet A. Herr
24649 Santa Rita
Carmel, CA 93921

This business was conducted by a partnership.

Signed:
RANDALL L. HERR
JANET A. HERR

This statement was filed with the County Clerk of Monterey County on June 11, 1976.

Dates of Publication:
June 24, 1976
July 1, 8, 15, 1976

(PC618)

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F5229-24

The following persons are doing business as: La MARMITE at San Carlos between Ocean & 7th Avenue, Carmel, CA

1. Robert R. Boudesseul
341 Alcott Road
San Bruno, CA 94066

2. Andree A. Boudesseul
341 Alcott Road
San Bruno, CA 94066

This business is conducted by a partnership.

Signed:
R. BOUDESSEUL
A. BOUDESSEUL

This statement was filed with the County Clerk of Monterey County on June 11, 1976.

CERTIFICATION

I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI,
County Clerk
By
KATHRYN RILEY,
Deputy

EXPIRES: Dec. 31, 1981

Dates of Publication:
June 24, 1976
July 1, 8, 15, 1976

(PC 617)

NOTICE TO CREDITORS
SUPERIOR COURT OF CALIFORNIA
COUNTY OF MONTEREY
No. MP 5118

Estate of JULIANA GILLETTE, Deceased.

NOTICE IS HEREBY GIVEN to the creditors of the above named decedent that all persons having claims against the said decedent are required to file them, with the necessary vouchers, in the office of the clerk of the above entitled court, or to present them, with the necessary vouchers, to the undersigned at P.O. Box 805, Carmel, CA 93921 which is the place of business of the undersigned in all matters pertaining to the estate of said decedent, within four months after the first publication of this notice.

Dated: June 4, 1976
DONALD G. FREEMAN
P.O. Box 805
Carmel, CA 93921
624-5339
Attorney for Estate

PHILLIP H. BANKS
Bank of America
Trust Officer
Executor of the Estate
of the above named decedent

Dates of Publication:
July 1, 8, 15, 22, 1976

(PC 705)

NOTICE TO CREDITORS
SUPERIOR COURT OF CALIFORNIA
COUNTY OF MONTEREY
No. MP 5140

Estate of FLORENCE M. WALLER, Deceased.

NOTICE IS HEREBY GIVEN to the creditors of the above named decedent that all persons having claims against the said decedent are required to file them, with the necessary vouchers, in the office of the clerk of the above entitled court, or to present them, with the necessary vouchers, to the undersigned at P.O. Box 805, Carmel, CA 93921 which is the place of business of the undersigned in all matters pertaining to the estate of said decedent, within four months after the first publication of this notice.

Dated: June 25, 1976
DONALD G. FREEMAN
PERRY, FREEMAN & HAWLEY
P.O. Box 805
Carmel, CA 93921
624-5339
Attorney for Executor

S-F.W. BORST, JR.
Crocker National Bank
Asst. Trust Officer
Executor-Administrator-Etc.
of the Will of the
above named decedent

Dates of Publication:
July 1, 8, 15, 22, 1976

(PC 706)

FICTITIOUS BUSINESS NAME STATEMENT
File No F5231-05

The following persons are doing business as: Bib 'n Tucker at Ocean Avenue near Dolores Street, Carmel, Ca.

Kurt Schmitz
P.O. Box 1986
Carmel, CA 93921

And

Else Schmitz
P.O. Box 1986
Carmel, CA 93921.

This business is conducted by two individuals.

S-KURTH SCHMITZ
ELSE SCHMITZ

This statement was filed with the County Clerk of Monterey County on July 1, 1976.

CERTIFICATION

I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI,
County Clerk
By **KATHRYN RILEY**
Deputy
EXPIRES DEC. 31, 1981

Dates of Publication:
July 1, 8, 15, 22, 1976

(PC 701)

Business Opportunities

TOD COX
625-2654 BROKER 659-2729

BUSINESS OPPORTUNITIES

CARMEL YARN & NEEDLE POINT shop. Long established, netting $18,000. Low rent with long lease. Price $35,000 plus inventory

CARMEL GIFT SHOP, unique items and imports. Netting over $20,000. Price $40,000 plus inventory with terms.

CARMEL LEASE $15,000 cash. Excellent business location for retail store.

Real Estate

Publisher's Notice

CALIFORNIA STATE LAW prohibits anyone from placing untrue or misleading advertising. Fraudulent advertising in this newspaper may be punished according to law. The cooperation of everyone using The Carmel Pine Cone advertising is both essential and appreciated. Those persons wishing to advise us of untrue or misleading advertising are asked to call our office at 624-3881.

All real estate advertised in this newspaper is subject to the Federal Fair Housing Act of 1968 which makes it illegal to advertise "any preference, or discrimination based on race, color, religion, sex, or national origin, or an intention to make any such preference, limitation, or discrimination."

This newspaper will not knowingly accept any advertising for real estate which is in violation of the law. Our readers are informed that all dwellings advertised in this newspaper are available on an equal opportunity basis.

WANTED TO BUY
Existing Trust Deeds
Reasonable Discounts
PENINSULA MORTGAGE CO.
625-2522

SATOW-AUCUTT Investment Corp.
373-2691 REALTORS

Emily Saulsbury Real Estate
Indescribable little home in Carmel on 60 x 100 lot, one block to Post Office. Only $62,500. Guest house permitted.
Phone 624-5249 7th & Lincoln P.O. Box 5508, Carmel

homes of distinction
Real Estate by Edward E. Brown, Realtor

"A NEW CONCEPT IN REAL ESTATE FOR THE MONTEREY PENINSULA"
REAL ESTATE
SALES PERSON
Experienced, Full-Time Agents for New Real Estate Office. Commissions from 70/30. All Inquiries Confidential.
625-1800
Member Carmel And Monterey Board of Realtors

PEBBLE BEACH
Exclusives
PEBBLE BEACH near the golf practice course. Architected by a well known San Francisco architect. Designed for the retired couple. Space is plentiful. The gardening minimal. Unusually large living room with new cream colored carpet. 2 bedrooms, 2½ baths and study, for a tranquil, casual, carefree life style. Then if you get bored there is a studio for the artist. $124,000.

PEBBLE BEACH. You might say this is a gold mine. Great investment: 2 adjoining lots with some ocean view priced at $64,500.00 for both. The price will double when water is available. Imagine over 2 acres!

MCGREGOR REAL ESTATE
624-3800.....anytime
Specializing in Pebble Beach Properties

NEW LISTING...

Carmel charmer, stone fireplace, plaster walls, mellow wood flooring. Two bedrooms, 35 foot living-dining area. South of Ocean, near beach and walk to town. $87,500.

INCOME PROPERTY

Five—one bedroom units in Spreckles. Spreckles??? Positive cash flow, room to expand on 60' x 120' lot, coin-op laundry. It's not pretty, but priced right at $60,000.

PACIFIC GROVE

4-plex. Within a block of ocean. Older building, but always rented. Must sell, owner getting mean.

CARMEL COTTAGE

Want a little cottage just a few steps from the beach? Snug and small and cozy that is really a peach? Come in, or call — we'll show you and you can hear us preach that now is the time to buy — before prices are out of reach.

$69,500

SUNSET CORNER REALTY

8th and San Carlos

624-5656 624-9292

$89,500

Are you looking for a home in this price range?

Because we are members of the Carmel Board of Realtors and the Monterey Peninsula Board of Realtors, we can show you:

7 in Carmel,
3 in Monterey,
1 in Carmel Valley,
5 in Monterey Peninsula Country Club.

Donna Dougherty Real Estate

Lincoln & 7th, Post Office Box 1067
Carmel-by-the-Sea, CA, 625-1113

Maggie Arnold Real Estate

THIS CHARMING MONTEREY COLONIAL offers so much that is hard to find. 5 bedrooms, 5 baths, 28' living room, vaulted ceiling, library, 44' family room, formal dining room, 18x36' pool. All on 5.17 acres. $225,000.

IN SUNNY HIDDEN HILLS. A choice of lots, all with superb, wide open views and miles of saddle trails. 2.977 acres $20,000; 2.52 acres $21,950; 2.5 acres $22,500.

FOR COUNTRY LIVING, CLOSE TO TOWN. 12.65 acres with lovely open meadow, good oaks, $60,000.

FOR LEASE. Charming furnished 3 bedroom, 2 bath home perched on edge of superb ocean frontage acre. $600.00 per month.

550 C2 Harnell St., Monterey
373-4427

The Thirteenth at Spyglass

Enjoy the amenities of Pebble Beach. Three bedrooms, two baths, dining room, wet bar, fireplace, random width oak floors. Living room and three beautiful patios overlooking the thirteenth green. Qualified buyer can obtain up to a $90,000 loan. $119,500.

Only A Few Left

A 40 x 100' lot at Second and Dolores which is only three blocks to the Post Office. With water meter and plans if desired. $39,500.

A Carmel Shop

A good location especially for a small retail business. New lease for $15,000.

CARMEL BAY, REALTORS

P.O. Box 7167

Mission at 5th, Carmel
624-1162 Anytime

CARMEL AREA

Immaculate 3 bedroom, 2 bath house has walled patios and room for guest house. Vaulted ceiling living room has adobe and glass walls. Intimate dining room has fireplace with double rotisserie — step saver kitchen has ALL appliances — ice maker refrigerator and wet bar with Nutone equipment. Double garage has opener ..... EXCLUSIVE $85,000.

LLEWLLYN H. MILLER. Realtor

MARGARET MILLER
Joyce Hays

Lincoln & Eighth 624-6551
Carmel, California 93921

OWNER TRANSFERRED

IMPRESSIVE CARMEL POINT HOME

PRIME LOCATION

Gracious older two-story family home, panoramic views, beautiful landscaping, 100' x 120' lot, 1½ blocks to beach and school, spacious beamed living and dining rooms with pegged oak plank floors, 3 bedrooms, library (4th bedroom), dressing room, 3 baths, charming kitchen (cathedral ceiling), with butler's pantry, laundry room. Two lovely fireplaces. Many amenities for the discriminating buyer. Detached garage (½ bath) could be guest cottage. Beautiful brick patios, steps, and walkways. Generous room for expansion on this 2200 sq. ft. home that exudes all the charm, warmth, and romance of the past — with the comforts of today. (Appraised at $169,000.) Offered for immediate sale. Will cooperate with brokers. Shown by appointment only to qualified buyers. (408) 625-1535. 26386 Carmelo (5th house SW 16th). "Ebbtide," across from "The Teahouse."

ENOS FOURATT

G. ROBERT HENRY, Partner

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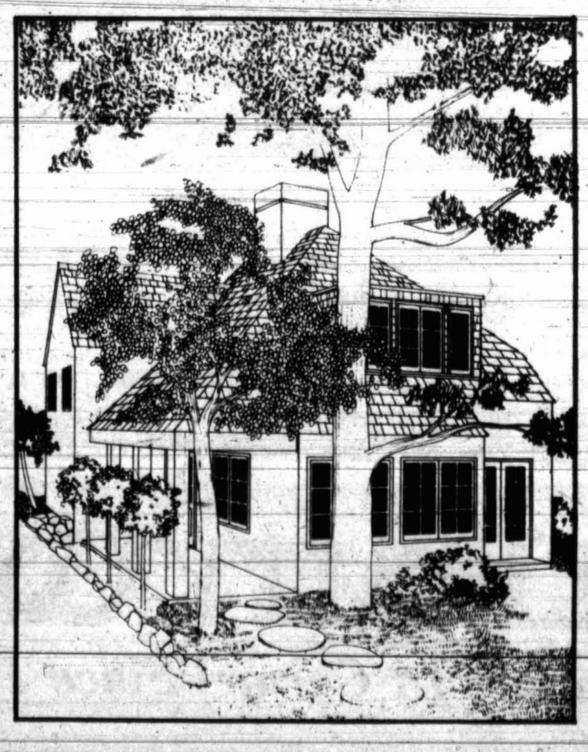
Realtors
Insurance

OCEAN AVE.
AND DOLORES
P.O. BOX K, CARMEL
TEL. 624-3829

PETE KING 625-1058 RICH WATSON 624-3146



Carmel

Just off Santa Lucia on Mission

DELIGHTFUL NEW HOUSE OF SOME CHARACTER DESIGNED BY RICHARD FERSON BARRETT

peaceful position south of Ocean Avenue • well timbered grounds close and distant outlooks • 2 bedrooms plus study or 3rd bedroom 2 bathrooms • well fitted kitchen • private dining room • 2 fireplaces window seats, bays, and dormers • wealth of closets and storage space superior appointments • exceptional woodwork • $149,500

Post Office Box 2997 ■ Telephone (408) 624—2536

OPEN FOR INSPECTION
Sunday 1-4 P.M.

West side of Lobos St., fourth North of 2nd. Ave., Paradise Park No. 3. Bright and cheerful two bedroom home with beamed ceiling and newly remodeled kitchen. One and one-half baths. Lovely patio area. A new listing offered at $72,500.

CARMEL ASSOCIATES
Rod Santos, Realtor
San Carlos & 7th
624-5373

CONDOMINIUM IN SUNNY CARMEL VALLEY

On the grounds of the beautiful Carmel Valley Golf & Country Club. Situated in a 21-condominium grouping — This lovely 2 bedroom, 2 bath home faces east and overlooks the entire 9th fairway of the Club's private golf course. Carpets and draperies are included, as well as handcrafted tile counters. The entryway, kitchen and bathroom floors are all tiled. There are two outdoor patios and an outdoor swimming pool for condominium residents. You must see this completely landscaped, luxury home and its commanding view. Priced at $125,000. Courtesy to brokers.

CARMEL VALLEY GOLF CLUB REALTY
In Carmel Valley 624-1581
At the Carmel Valley Golf & Country Club (EXT. 296)
8000 Valley Greens Dr., Carmel, Ca. 93921

Quercus Chrysolepis* make the best neighbors.

Because they are quiet, don't pollute, and won't borrow your lawnmower. Keeping up with the Oaks means nothing more than living with a lot of open space, grass and trees. Right in the center of beautiful Monterey.

Many of our units have fireplaces. And for your leisure time pleasure we have a spectacular recreation center, sauna, billiards, huge indoor pool, and acres and acres of hilltop privacy with more trees than you can count.

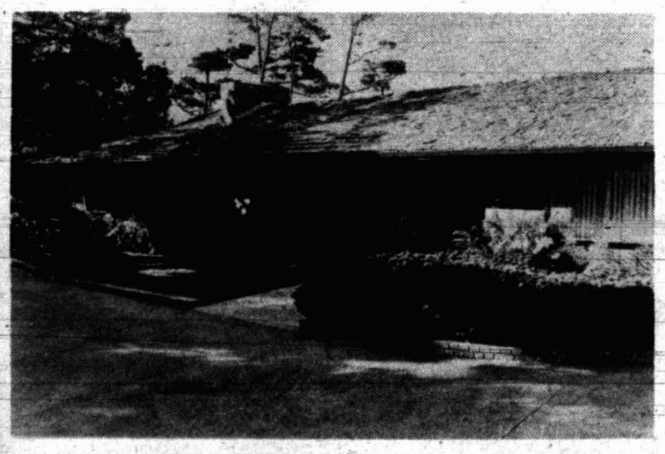
Come out and take a look at Kimberly Place. You'll love the neighbors.

Studios, 1 & 2 bedroom adult apartments, furnished or unfurnished from $245 to $350 per month.

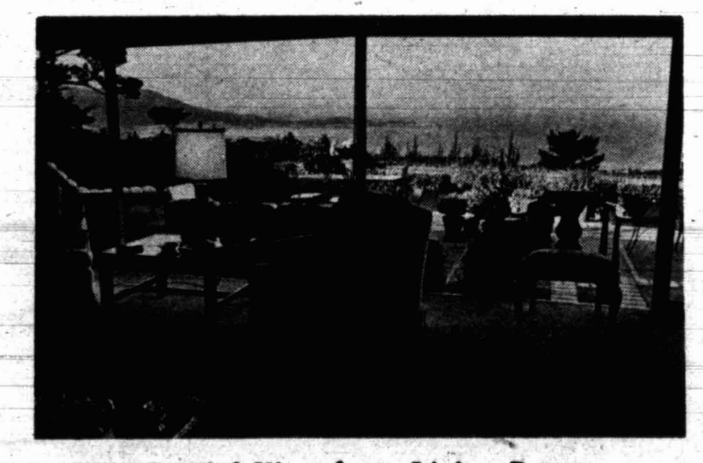
Kimberly Place
300 Glenwood Circle, Monterey
Open daily 10-6
(408) 373-0976

*Quercus Chrysolepis—(Canyon Oak), 25-50 feet high, bark: ashy-gray and smooth, acorns: oval, 1 to 1¼"

PEBBLE BEACH. . .
One of the Finest Views in the World



The House



Partial View from Living Room

The Terrace

(Photos by Fernando Balista)

4 BEDROOMS • 4½ BATHS • DEN • 50 FT. TERRACE

This super 4 bedroom, 4½ bath home just has to have one of the most magnificent, sweeping panoramic ocean views of any home anywhere in Pebble Beach or maybe even the whole wide world. You can see beyond Pescadero Point to the north and Yankee Point to the south.

The house has a wonderful, open feeling, and should appeal to those liking either formal or informal living, indoors and out. For more specific details call us. But this is one of those houses that must be SEEN to be appreciated. $330,000. Exclusive.

CARMEL REALTY COMPANY
Realtors In Carmel Since 1913

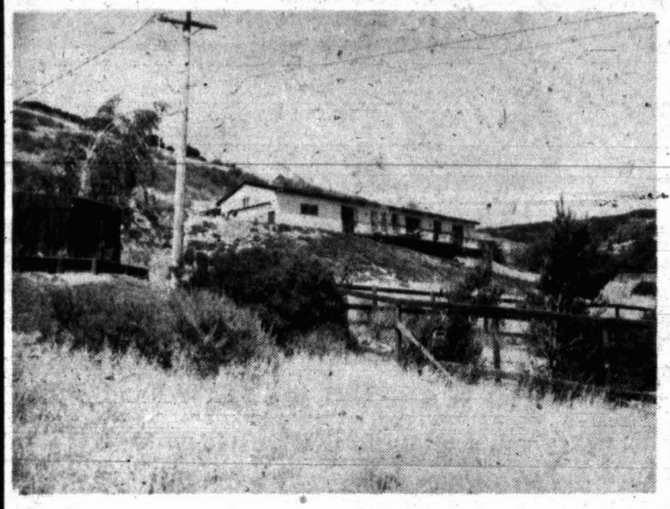
Dolores, South of Seventh — Phone 624-6482 anytime

OPEN FOR INSPECTION

Sunday 1-4:30 p.m.

End of Story Road (off Ford Rd)

Carmel Valley



Located above the village this custom built home offers 180 degree Valley views. This ideal family floor plan is enhanced by 4 bedrooms, 2 baths, family room, custom built cabinets in the kitchen, open beams in the living room and a large sunny deck. All this plus 1¼ acres zoned for horses. Just

$89,500.

CHRISTOPHER BOCK

Real Estate

MISSION BETWEEN FOURTH & FIFTH
PHONE (408) 624-1838
CARMEL, CALIFORNIA 93921

9 DEL FINO PL.
659-3434
CARMEL VALLEY

"Buy With Confidence.....Sell With Security"

Since 1910

Rose D. Ulman

REAL ESTATE BROKER

WE SPECIALIZE IN CARMEL HIGHLANDS, COAST HIGHWAY AND JACK'S PEAK PROPERTIES

We Are Here To Serve You Any Hour— Seven Days a Week

We List All Carmel Highlands Properties Except Those That Are Over-Priced

Don't Forget A Good Deal Depends on Your Broker.....(408) 624-7722

Fern Canyon Road

Adjoining north of Highlands Wedding Chapel

SOLITUDE AND PRIVACY!

Just listed! Four bedrooms, two baths, den or office and a family-style kitchen. Paneled living room with Swedish fireplace and also another fireplace in the kitchen-family area. It is located about 5½ miles down Corral de Tierra Road on 1.8 acres of land with fruit trees and wildlife in abundance. It's zoned for just about any kind of animals you'd like to have. Asking $74,950 and bring us an offer.

DICK CHALLIS

Seamont Real Estate

899-2345

FOUR-PLEX

New Monterey

All three bedroom, 1½ bath

Rental income: $1,300 per month

Price: $135,000

JAMES FOSTER, REALTOR

Carmel Rancho Shopping Center

624-2789

South of Ocean

On Mission Street close to shopping and close to downtown. Three bedrooms, two baths and a den. For only $82,500.

Downtown Carmel

An old one and liveable but the location is terrific. Near the Pine Inn and the price is only $58,500.

A Lot With Water!

In beautiful Carmel Riviera a water view, they are getting scarce and water meters may be getting more expensive. This rare lot is priced to sell at $33,500.

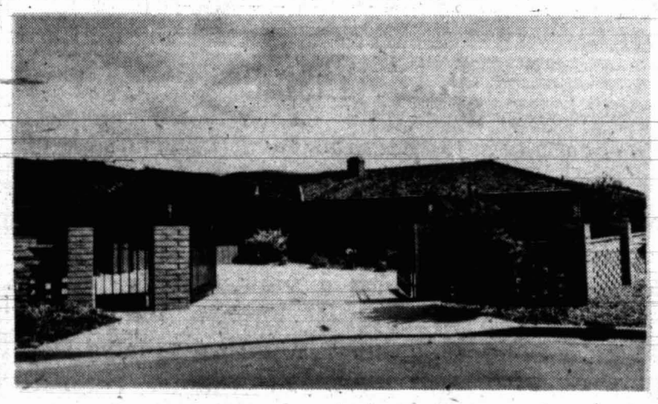
South Of Ocean Ave.

The best in quality and location for $125,000 — you should hurry on this one — the right size, two bedrooms and 2½ baths — and charm galore — in a new and different way.

Commercial

This is a commercial building on the fringe of the C-1 properties. Priced at $125,000 between 3rd and 4th on the east side of Mission. Ask for Leo for details.

Carmel Knolls



26084 Dougherty Place

4 bedrooms, 2½ baths. A family home with comfort and convenience. Owner leaving area, sacrifice at $105,000.00.

Carmel Woods

Lots of charm in this 2 bedroom, 2 bath, 2 fireplace, 2 level home. Privacy and comfort. The low maintenance grounds with forest view set this property aside from the ordinary. Price $79,500.00. Bring offers.

Carmel Meadows A View Home

The views of Point Lobos are framed from the windows in this rustic, "close to the Beach home". All three bedrooms and 2 baths are large, and the dining room has the full view of Point Lobos too. Only $149,000.00.

OCEAN AVENUE REALTY

Leo Tanous, Realtor

625-1343

Don Norman, 625-2411
Vince Bramlet, 624-4129
Carr Packnold, 624-2004
Leo Tanous, 624-4818
Dick Clark 624-7490

BURCHELL & BAYNE, REALTORS

Serving buyer and seller...to the benefit of both...
Ocean at Dolores, Box E-1, Carmel 93921
(408) 624-6461

OUR LISTING OF THE WEEK

CARMEL CHARMER

$63,000

Charming Redwood cottage on a quiet street nestled in the pines. One block to tennis courts — within walking distance to Carmel shops. There are two bedrooms, hardwood floors and a nice yard. A Good Buy at $63,000. Call Today!

ANOTHER NEW LISTING IN CARMEL

Much used brick inside and out; two patios; a homey dining-family room; 4 bedrooms; warmth, friendliness, altogether and more make this a foolproof, childproof, family home! $86,500.

MEDITERRANEAN WITH GUEST HOUSE IN MONTEREY PENINSULA COUNTRY CLUB

Situated on two huge separate lots, affording privacy amongst lovely vegetation and trees. There are three bedrooms and three baths plus a formal dining room, a generous sized living room with beamed ceilings and picture window, and, of course, there is a tile roof. The guest house consists of three rooms with bath and kitchen — also has its own single garage, plus a two car garage attached to the main house. This property has been willed to out-of-town present owners and is offered for the first time for sale. It is in need of decorating, and the wood plank floors are covered with carpeting; however, this house with some work, money and good taste could be made into a 'Home Loaded with Charm'. This property is valued at $175,000 but we are inviting your offers and the financing is flexible. Owner will carry First Trust Deed. COULD BE SOLD SEPARATELY. CALL TODAY for a viewing — the property is unoccupied and can be shown immediately.

Energetic Real Estate Sales Specialists Who Care About You.

Herma Smith Curtis

Two Offices to Serve You

Junipero at 5th, Carmel **624-0176**

77 Soledad Drive, Monterey **372-4508**

PEBBLE BEACH M.P.C.C. FAIRWAY HOME

Fronting the beautiful shore course of the Monterey Peninsula Country Club and close to the club house, this comfortable and attractive three bedroom, two bath home is priced far below replacement cost. There is a large living room, large dining room and large sunny lanai. This is one of the nicest areas and a quiet location.

Come see anytime. Immediate possession. Offered at $93,500.

JIM MUSTARD, Realtor

Business Opportunities — Insurance

PHONE 624-3807 ANYTIME

Clint Downing

Jerry Duncan — S.E. Corner Lincoln & Ocean

John Ridley — P.O. Box 3687, Carmel

Jeannette Kortlander — P.O. Box 3687, Carmel

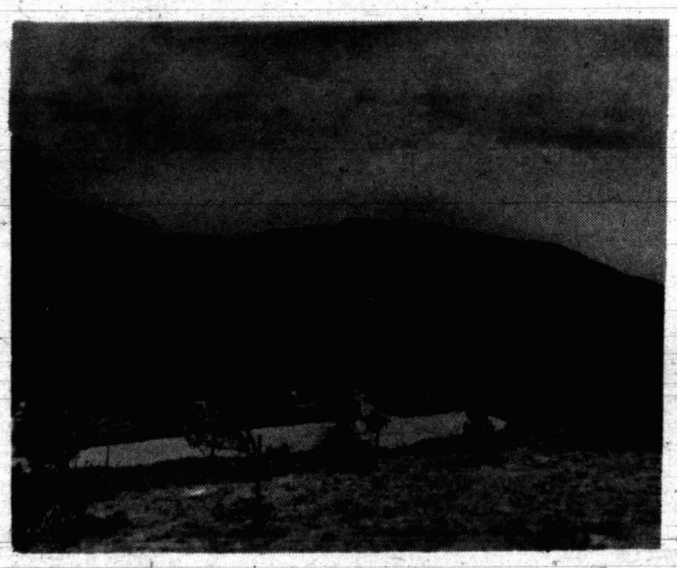
DEL MONTE
REALTY COMPANY

A Division of First Capital Properties

A HOME OF DISTINCTION

This distinctive rustic home provides an atmosphere of individuality. Open beamed ceilings throughout, random width hardwood floors, wood paneling, much use of glass and wide expanses of decking all combined to form open living spaces. Attractive large living room with raised hearth, Carmel stone fireplace, three bedrooms, two bathrooms. This home has just been completely refurbished inside and out. All new appliances. Priced at $98,000.

ENJOY THE SUN



This is one of the finest custom built homes in Carmel Valley. Large deck provides great views. Easy care landscaping. 3 bedrooms, 3½ large tiled baths with quality fixtures, huge living room, dining room and family room, good sized kitchen, laundry room, all for a total of 2645 sq. ft. A superb family home. $139,000.

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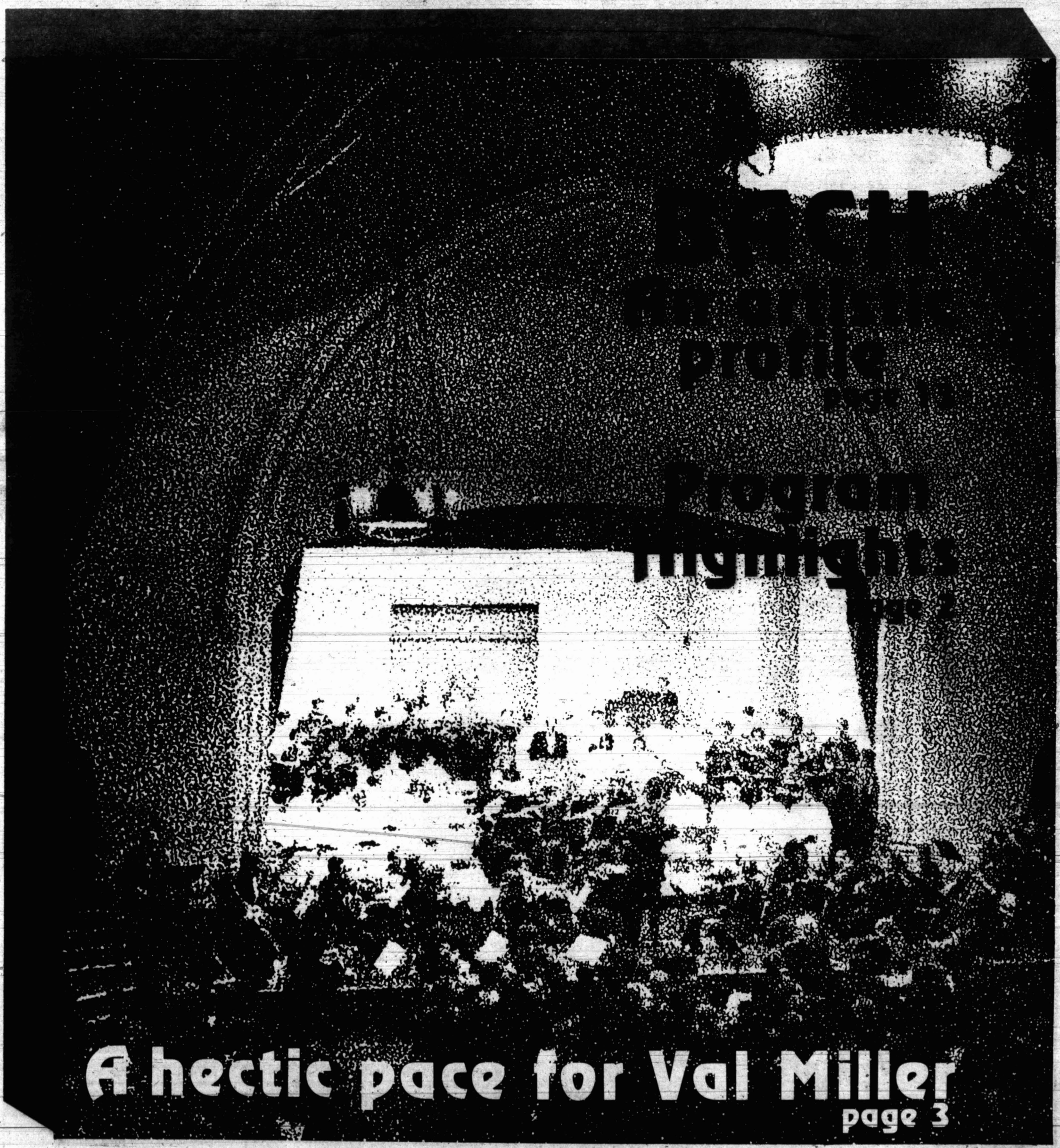
The Carmel Pine Cone

Weekly 25¢ July 13, 1976

SPECIAL ISSUE



Hi-tech politics: Reagan highlights

A hectic pace for Val Miller

page 3

program highlights

By
DR. IRVING W.
GREENBERG

J.S. BACH: MASS IN B MINOR, BWV 232

The gigantic Mass in B minor occupied Bach intermittently for nearly twenty-five years. It seems that in 1733 he composed a Kyrie in B minor for the commemorative service held for the deceased elector, Friedrich August I, 'the Strong', as well as a Gloria in D major to celebrate the new elector's ascension to the throne. A Sanctus in D major had possibly preceded these compositions in 1724 to be performed on Christmas Day.

In the last years of his life, perhaps as late at 1747, Bach conceived the idea of adding to these individual movements. His aim was to create, through the inclusion of a Credo and of the concluding sections from Osanna onwards, a grandiose complete composition. The resulting work was not intended for the Roman Catholic Service. It is far too extensive; the text does not follow the exact wording of the Catholic Mass, and Bach did not observe the groupings in five sections (Kyrie, Gloria, Credo, Sanctus, Agnus) customary in this liturgy. Nor did he expect that it would be used in the Protestant service. While the individual sections may be employed in the Lutheran Church, the setting of the entire ordinary of the Mass does not lend itself to inclusion in the Protestant liturgy. The Mass in B minor is an abstract composition of monumental dimensions, a gigantic edifice conceived by the composer as the crowning glory of his life-work in the field of sacred music. Its completion might well indicate a mellowing in the aged master's attitude, a deviation from belligerent Lutheran orthodoxy toward a more ecumenical attitude.

The majestic work abounds in forms of intricate technical mastery: a superb passacaglia, highly artistic fugues with stretti, augmentations, and other devices of the strict contrapuntal style. There is an objective character to this composition, and only when the text refers to Jesus, does the musical idiom assume a more personal and intimate character. Thus the duet, Christe Eleison (No. 2) radiates ethereal bliss and ecstatic longing, in marked contrast to the first and second Kyrie eleison, which addresses God the Father and God the Holy Ghost in a spirit of solemn veneration. Similarly, the two choruses, Qui tollis peccata mundi (No. 8) and Et incarnatus est (No. 15) are both simple, heart-stirring compositions, fervently expressing Bach's "Jesusminne."

Here again the composer did not hesitate to include the Mass numerous 'parodies' of movements from church cantatas related in content. These adaptations are not mechanically done; indeed each of them shows a higher degree of perfection than its model. No. 20, Et expecto resurrectionem mortuorum, is taken from Cantata No. 120, Gott man lobet, using the second movement, 'Shout ye, all ye joyful voices.' While the original contained a four-part chorus, Bach, with supreme mastery added a fifth obbligatto part, which in a completely natural way enriches the polyphonic texture. The Crucifixus (No. 16) is based on a passacaglia from Cantata No. 12, Weinen, Klagen, and was given its equisite ending, modulating for minor to major, only in the Mass. In making this addition, Bach not only prepared for the glory of the Et resurrexit (No. 17) which immediately follows; he had thirteen variations instead of the original twelve and so symbolized the tragedy by that ill-fated number.

Since Bach was going back in this work to a time when the Christian church in the West was as yet undivided, he felt it was appropriate to include archaic forms. Thus the first and last sections of the Credo use the melodies of

Continued on page 4

PRISCILLA SALGO is far more than the gracious wife of the festival's music director, Sandor Salgo. This year marks her 18th as director of the Festival Chorale, a group of professional singers drawn principally from the Los Angeles and San Francisco Bay areas. The 40-member group begins rehearsing in the spring, following special auditions.

In addition to directing the chorale, Mrs. Salgo also directs the Choral Workshop sponsored jointly by the festival and the Lyceum of the Monterey Peninsula. For three weeks preceding the festival four clinicians, usually members of the chorale, under Mrs. Salgo's supervision instruct a group of young people aged 15 to 20 in choral singing and vocal techniques.

Mrs. Salgo received her bachelor's and master's degrees in music from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

Mr. and Mrs. Salgo make their home on the campus of Stanford University, where their daughter Deborah was a 1976 graduate. During the academic year Mrs. Salgo is choir conductor at Sunnyvale Presbyterian Church.

Chorale director's 18th year

By JULIE ZOELLIN

Director of the Lyceum Summer Workshops, wife of music conductor-director Sandor Salgo, and director of the Carmel Bach Festival Chorale describes one very active and busy person. Mrs. Priscilla Salgo of Palo Alto will be returning for her 18th year with the 40 member festival chorale and to mark her 6th season with the Lyceum workshop.

Coming from her home on the Stanford University campus, Mrs. Salgo spends two "extraordinarily hectic" months in June and July at the Salgo's Carmel summer residence. Her duties start with the choral workshop sponsored jointly by the Carmel Bach Festival and the Lyceum of the Monterey Peninsula.

Beginning the last two weeks of June, the musical seminars climaxed this year with a choral demonstration on Thursday, July 8 at the Church of the Wayfarer. Under the supervision of Mrs. Salgo, four members of her festival chorale also helped with the Lyceum.

Twenty-two local students participated in the annual workshop and were selected on the basis of interviews and auditions. Each year Priscilla directs the classes five hours a day for three intensive weeks of voice work, theory and the study of choral conducting. Various singing styles are used with the students to provide them with a wide foundation of vocal methods.

The Bach Festival Chorale is made up of two professional singing groups based in the San Francisco and Los Angeles areas. In June the chorales begin rehearsing separately under Mrs. Salgo's direction. "I do a lot of traveling in June," explains Mrs. Salgo, "and I am constantly shuttling back and forth between L.A. and San Francisco. My suitcase is seldom unpacked."

The entire chorale comes to Carmel in July for indepth and extensive daily rehearsals and to prepare with the festival orchestra. This year 34 members will be returning from the 1975 Bach Festival. Mr. and Mrs. Salgo hold numerous auditions during the year to fill in the openings. Six new members for this year were chosen from a long list of applicants.

"We never accept anyone by just listening to a taped recording. My husband and I always audition the singers in person and we do extensive traveling to interview truly fine singers," added Mrs. Salgo, "and working on plans, the program and the personnel is a surprisingly year-round job."

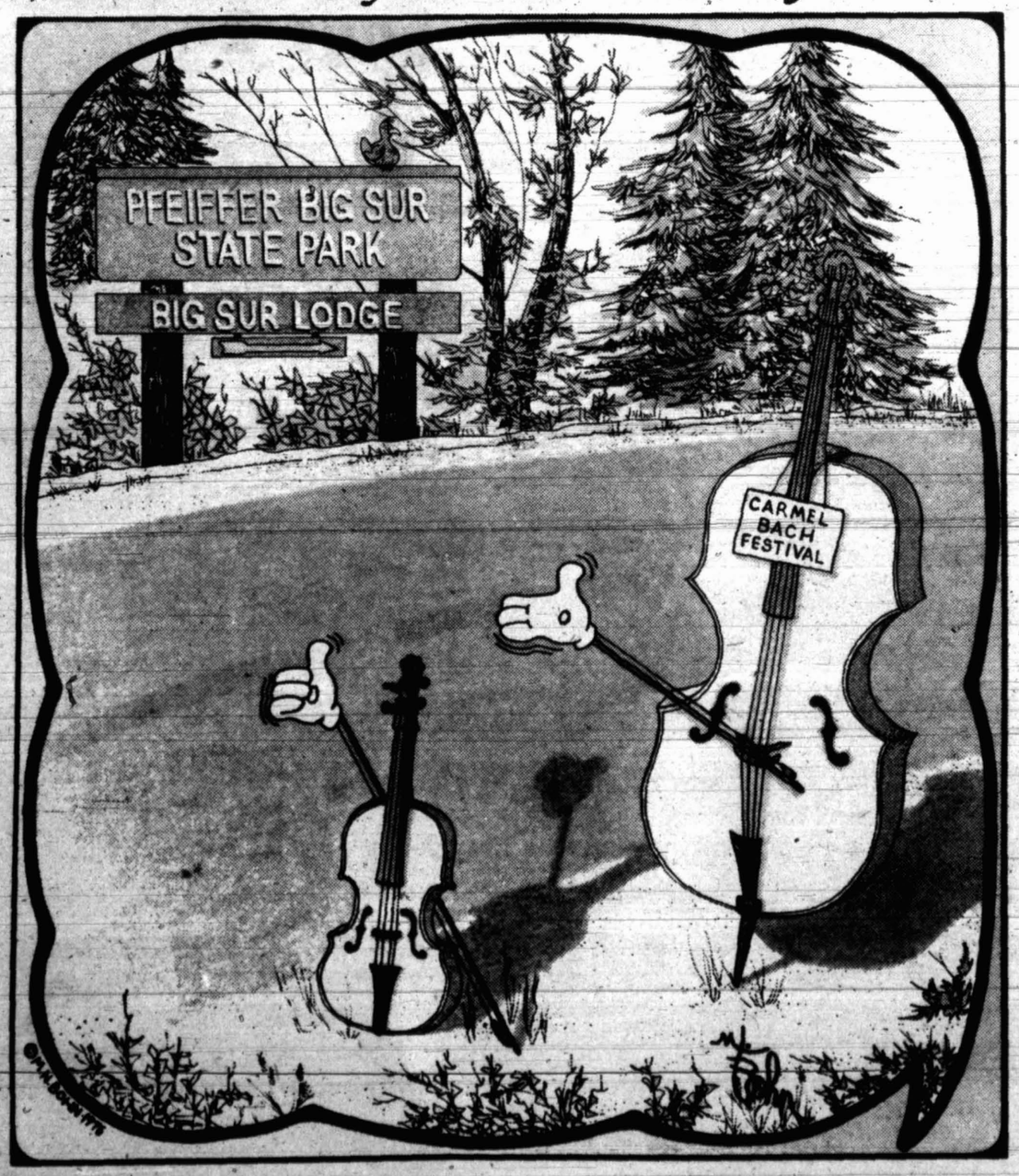
Born in the "most New England" state of Maine, Priscilla Salgo became involved at a very early age with all types of choral work, music and conducting. Before coming to California Mrs. Salgo attended Colby College and then Westminster Choir College in Princeton, New Jersey where she received both her bachelor's and master's in music. She stayed on at Westminster as a member of the faculty for five years conducting a choral group.

Since then she has directed various church groups including a large choir at the Sunnyvale Presbyterian Church which she still conducts during the academic year.

This year Mrs. Salgo is especially looking forward to the concerts held at the Carmel Mission Basilica. She describes them as "A great challenge with many acoustic factors involved." Mrs. Salgo says the Sunday night, Mass in B Minor will also be a highlight. "This is one of the monumental choral masterpieces. It demands virtuosity, great vocal endurance and musical and spiritual intensity."

According to Mrs. Salgo, last year's performance was extremely beautiful and climaxed by having a record made of an exceptional singing of "Vivaldi." This year the festival chorale has gained more in experience and familiarity with the songs and she feels, "the chorale has been together longer and is now better molded to what the conductor wants. This year's program should be superb and as good or better than last year."

the bird's~eye view by Bohn



The Carmel Pine Cone

Published Thursdays for the people of the Monterey Peninsula and their friends throughout the world. Vol. 15 No. 25

Dolores Between 7th and 8th
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A legal newspaper for the City of Carmel-by-the-Sea, the County of Monterey and the State of California; established by Superior Court Decree No. 35750. Entered as Second Class Matter February 10, 1915, at the U.S. Post Office in Carmel by the Sea, under the act of March 3, 1879.

SUBSCRIPTION RATES: One year $8.80; Outside Monterey County $12; Outside California $16.00; Foreign, $25 Mailed.

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Val Miller

Festival secretary manages hectic pace

By JULIE ZOELLIN

After months of preparation by community volunteers, staff members and board directors, the 39th season of the Carmel Bach Festival will get underway Monday July 19. For festival secretary, Mrs. Valentine Miller of Carmel, her duties began seven months ago during December.

As secretary of the Carmel Bach Festival, Val Miller's job is one of extensive coordination and as she describes it, "trying to remember five million things, masses of detail and being familiar with everybody else's work."

Sitting at her note-packed desk in the Sunset Center festival office, Mrs. Miller is in charge of all the "loose ends;" from writing the program biographies to hiring someone to move a piano or tune a harpsichord. She handles the bills, the musician's checks, mountains of correspondence and must keep track of all that's going on.

"From December to May I take the responsibilities as they come. But starting in June things begin to get hectic," she explained, "and I must know everything. The musicians come to me about their housing, where to eat, or go for a doctor; and the staff members come to convey messages, coordinate schedules and get details followed through on. I guess you could call me a liaison between the numerous committees that each year make the festival a success."

Being a "liaison" means assisting with these independent committees. Volunteers like festival board member Karla Stewart, (in charge of housing for the hundred-plus participants) and Deb Gornel (who handles the rehearsal break refreshments), work closely with Mrs. Miller to coordinate their efforts.

Mrs. Miller also cites the efforts of Welton and Joan Lee, head ushers for the festival. The Lees take care of all the ushers for the 14 concerts and 13 recitals. She also mentioned hospitality chairman Ruth Fenton for her work in organizing barbecues and parties for the musicians and staff.

Born in Southern California, Mrs. Miller moved to Carmel when she was four, and has been connected with the festival since it was founded 41 years ago, working as an usher at the first festival in 1935. Her mother, Susan Creighton Porter, was a close friend of the Bach Festival founders, Dene Denny and Hazel Watrous.

"In March 1935 my mother and I were walking down Ocean Avenue in Carmel when Hazel and Dene came up to us very excited and told us about the Bach Festival they were going to start during the summer," says Mrs. Miller. She and her mother were the first ones to know about Miss Denny and Miss Watrous' plans for the "new" Bach Festival.

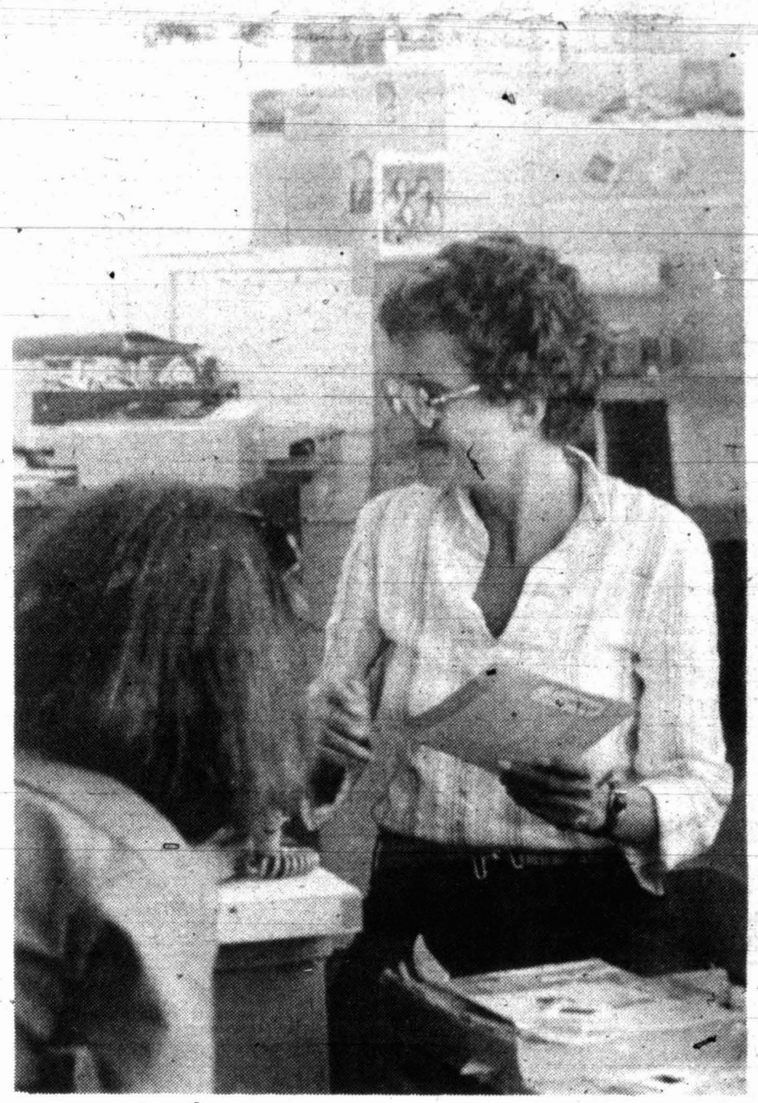
She later attended Radcliffe College in Cambridge, Massachusetts and then settled in Southern California until 1956 when she returned to Carmel permanently.

Before assuming the duties of festival secretary in 1972 Mrs. Miller pursued her journalistic career, working as a staff writer for nine years at the **Monterey Peninsula Herald** and the **Carmel Pine Cone.**

Now in her fifth season Mrs. Miller has settled into the job "after a very confusing first year when I didn't know anyone or anything." This year, she says, everything is running smoothly. Nothing, however, is consistent and her duties are varied. "That," she says, "is the nicest thing about my work; it's not so common and the people are such fun. Every year you meet old friends returning and new people coming in."

Mrs. Miller has learned a great deal through her job at the festival. But, apparently it has not helped her musically. "Once I even tried playing the violin," she said, "but I still can't tell one note from the other!"

Mrs. Miller, along with board of directors president Edward Berstein, will also write-up the thousands of thank-you letters sent to musicians, volunteers and staff members. And when the festival ends? Mrs. Miller says it's like Christmas after everyone goes home. You take down the tree, pay the bills and become very lonely, "and it's so different from the impossibly hectic July when somedays I don't leave until 10 or 11 each night. On Aug. 2 everyone will go away and the office will be empty and quiet again until the next year."



THE BRASS CHORALE prior to an evening concert at Sunset Center.

program highlights

Continued from page 2

the Gregorian chant (well-known in the Protestant liturgy too) in grandiose fugues of a definitely antiquated motet character. The Mixolydian mode also makes its appearance here (This is an archaic key in which the seventh note of the major scale is lowered by half a step). Moreover, the frequent five-part choruses and the old fashioned alla breve rhythms (4-2) in several sections enhance the retrospective character of this music.

But there is no lack of contemporary forms either. The Mass contains arias equipped with the coloraturas of the Italian opera, and superb duets in the style of Agostino Steffani. These numbers, too, afford a deep insight into Bach's mentality. In the duet, Et in unum Dominum Jesum Christum fillium Dei unigenitum (No 14), the mystic unity of the Father and His Son Jesus Christ is symbolized by an imitation in unison which presently turns into a canon at the fourth. The gentle duet of the oboi d'amore in the aria No. 18 for bass, with its reference to unam sanctum Catholicam et apostolicam Ecclesiam, is particularly beautiful. Since this forms part of the Creed accepted by all Christian denominations, it may well be that the peaceful dialogue of the two 'love oboes' is intended to signify harmony and understanding between the Catholics and the Protestants.

Following the model of the Italian cantata-mass, the work consists of no less than twenty-five substantial numbers. They are arranged in four sections of uneven length. The composer inscribed as Missa, the Kyrie and Gloria which he handed to Friedrich August II, Elector of Saxony. The Credo bears in the autograph the designation Symbolum Nicenum. The third section is the Sanctus, the fourth comprises the remaining movements: Osanna, Benedictus, Agnus Dei, Dona nobis pacem. Each of these sections has a well-balanced structure. The Kyrie is, in accordance with the text, in ternary form: two choruses surround a duet. The Gloria starts with a monumental introductory chorus, which is followed by seven numbers. The center of this group is formed by the reference to the Saviour (No. 8, Qui tollis peccata mundi). On either side we find a number for solo voices (No. 7, Domine Deus and No. 9 Qui sedes). The beginning as well as the end is formed by a pair of movements, an aria preceding a chorus (No. 5, Laudamus-No. 6, Gratias agimus' No. 10, Quoniam-No. 11, Cum sancto). The Symbolum Nicenum consists of seven sections with emphasis on Jesus' sacrifice in the 'heart piece' (No 16, Scucifixus). It is preceded and followed by a chorus (No. 15), Et incarnatus est; a duet (No. 14), and an aria (No. 18), respectively.

At the beginning of the Symbolum, and at the end, are the mighty double pillars of connected choruses (Nos. 12, 13, 19, 20), in each of which Gregorian chants form the melodies of the first half. The Sanctus (No. 21), the shortest of the work's sections, consists of a pair of interconnected choruses only, the majestic Sanctus proper serving as a kind of introduction to the jubilant Pleni sunt coeli. The concluding section comprises four numbers. Two choruses (No. 22, Osanna-No. 25, Dona nobis) surround two arias for tenor and alto respectively (No. 23, Benedictus, No. 24, Agnus).

Looking at the work as a whole, we find that the name of Mass in B minor generally used in modern times is not justified. The composition comprises more than twice as many movements in D major as in B minor. D is the key of the jubilant, resplendent Gloria and of the majestic Credo. The dazzling Easter-piece of the Resurrexit is also in D, as is

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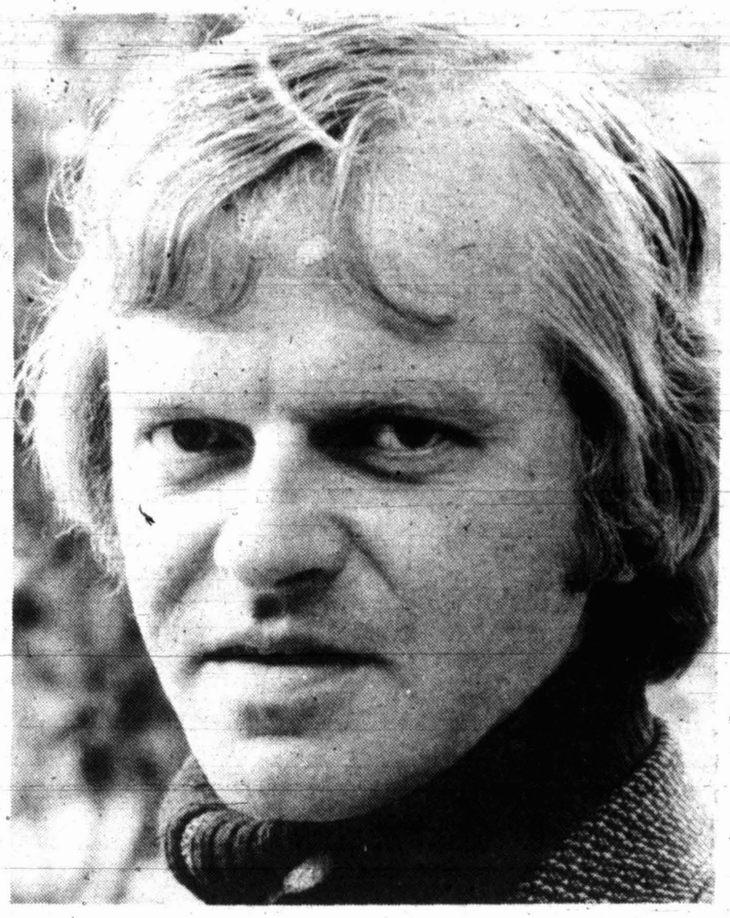

KENNETH AHRENS, organist, has served for the past 13 years as choral assistant to Mr. and Mrs. Salgo and is also the festival's music librarian. In 1973 he assumed many of the duties previously undertaken by Ralph Linsley and became festival coordinator as well. Ahrens received his bachelor of music degree from Valparaiso University after studying with Heinrich Fleischer, and earned his M.M. in organ from Indiana University, where he also taught.

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program highlights

Continued from page 4

the awe-inspiring Sanctus in which Heaven and Earth seem to resound with the praise of the Lord. (The six voices used in this chorus may have been inspired by the six wings of the Seraphims in Isaiah 6). The predominance of this brilliant key holds the individual sections firmly together. To this should be added the fact that the last number, Dona nobis pacem, (No. 25), uses the same music as the chorus Gratias agimus tibi (No. 6), which stands at the very center of the Gloria. This connection is of more than musical significance. Bach felt that he did not have to implore his Maker for peace, and instead thanked Him for granting it to the true believer. In this way the composer also concluded his Mass with the expression of gratitude traditional in the Lutheran service.

In our time, we are privileged to hear frequent concert performances of this lofty work, which we have learned to consider as one of the greatest manifestations of the religious spirit. Together with Beethoven's Missa Solemnis, it belongs to the immortal documents of man's quest for the eternal truths.

J.S. BACH: SONATAS AND PARTITAS FOR FLUTE

The abundance of flute music may seem a little strange to us, for in Bach's time the transverse flute was a rather primitive instrument, virtually incapable of being played absolutely in tune and unable to provide an adequate roundness and evenness of tone. Not until it had been perfected by Boehm was the flute able to take its place as the musical equal of the violin. While it is much less expressive than the violin, its sound is very reminiscent of that of the organ — to which are added the flute's special qualities of lightness and agility. This may well be one of the reasons why Bach wrote so many compositions for the instrument. But perhaps he had another kind of stimulus — he may have come in contact with some great flute virtuoso.

The Sonata in G minor, BWV 1020, is undoubtedly the earliest work in this collection. It bears all the marks of the youthful composer, and it is probably a composition of Bach's first Weimar period when he was in the service of Prince Johann Ernst (1703). The fast movements are separated by a beautiful Adagio in 9-8 time, which has reminded many people of the slow movement of the "double" violin concerto in D minor. It is like a first version of the movement for two violins and strings.

The Partita in A minor for solo flute, BWV 1013, unquestionably dates from Bach's time in Coethen. It contains passages of highly demanding virtuosity where the difficulties faced by the player are truly tremendous — particularly those of breathing. The four movements are all based on dance rhythms. The first is an Allemande in semiquavers, in which we may admire the player's breath control. The Courante is similar to the one in the cello suite in G (composed at about the same time); The Sarabande is a marvellous outpouring of lyricism that makes us forget the technical difficulties and allows the performer to make his instrument sing like a human voice, and the Bourree anglaise is unashamedly popular in character, almost more Auvergnat than English. The piece has something in it of the virtuoso technical study, but it is also an overwhelming demonstration of Bach's ability to write true polyphonic music for a single-melody instrument incapable of playing chords.

The Sonata in C for flute and continuo, BWV 1033, is too almost like a suite. The old manuscript explicitly calls for a "cembalo," as the continuo instrument, and in the first minuet more than a mere figured bass is provided: the part is written out in full. The sonata begins with a noble Andante, which is linked by a cadence over a tonic pedal to an Allegro in ¾ time, full of sparkling, airy semiquavers — in which the Andante seems to have been transformed into a Presto. The Adagio, only 14 bars long, is a noble, melodious cantilena, quietly nostalgic in feeling. Finally there is a pair of minuets, the first of which returns after we have heard the second.

The Partita in C minor for flute and continuo, BWV 997, has come down to us in a manuscript copy made by C.P.E. Bach. However, because in this manuscript the notation of the two parts is on a single pair of staves, with no indication of the instrumentation, the Bach Cesellschaft printed this suite as a keyboard work. There is a striking resemblance between the theme of the Sarabande and that of the closing chorus in the St. Matthew Passion, "Wir setzen uns mit Traenen

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NANCY WILLIAMS, mezzo-soprano, sang the role of Dido in Purcell's "Dido and Aeneas" when it was prodcued by the Metropolitan Opera for a special series of performances at Lincoln Center's Forum Theatre. Miss Williams began her career at the Tanglewood Festival under the guidance of Boris Goldovsky. In 1966 she made her Metropolitan debut as Octavian in a concert version of "Der Rosenkavalier," subsequently singing numerous roles with the Met, both in New York City and on tour. Her most recent performance was in Busoni's "Dr. Faustus" at the Kennedy Center.

Other opera companies with which Miss Williams has performed include Dallas, Honolulu, San Diego, Cincinnatti, Boston, St. Paul and Lake George. Her concert and oratorio repertoire, from Bach to Dallapiccola, has included appearances with the Philadelphia Orchestra, London Symphony, New York Festival Orchestra, Utah Symphony and Buffalo Philharmonic. She recorded Vladimir Sommer's "Vocal Symphony" for her debut on the RCA label and recently costarred in the film and recording of Leonard Bernstein's "Trouble in Tahiti" for the Public Broadcasting System. Miss Williams sang the role of Dorabella in a new production of "Cosi fan tutte" at the Cincinnati Opera Festival just before coming to Carmel, where she makes her first appearance with the festival.

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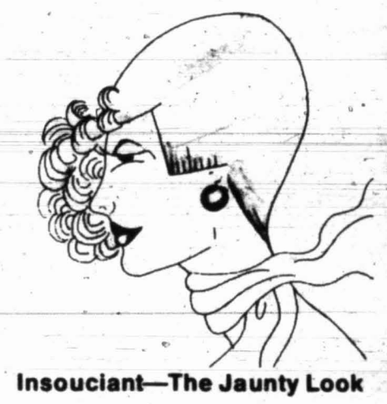
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neider." It is difficult to draw any definite conclusion as to the date of this partita. The style in which it is written would suggest the Coethen period. A grave Preludio is followed by a Fugue, chromatic in character and highly unusual in that the opening part is repeated note for note near the end. The Gigue includes a Double, played usually by the harpsichord alone.

With the Sonata in E minor, BWV 1034, we come to one of the great peaks. The disjointed and highly expressive theme of the opening Adagio ma non tanto possesses a pathos previously unknown in Bach's music. Four times the phrase rises up, and four times it falls once more. It will be noticed that the composer is exploiting absolutely the full range of the flute here: It has to go up as far as the high G. The ensuing Allegro is primarily a virtuoso piece. There are two themes, the second of which provides a kind of light relief. The next movement, a G major Andante in ¾ time, is like a stylized minuet — Mozartean long before the days of Mozart. The closing Allegro is another movement that grows out of two themes. In it, the flute gambols about at leisure, now sending forth flashes of brightness, now playing with repeated notes (and with descents in thirds), somewhat after the frivolous manner of the French school of harpsichord composers.

The Sonata in E major, BWV 1035, most probably dates from the same period as the E minor sonata, but it is of a very different character. The first movement, marked Adagio ma non tanto, is in the form of a Lied — A Lied that is typically baroque in its amplitude of ornament. Its rather strange ending is highly original and the theme, which is punctuated by sighs, has a wonderful lyricism. The 2-4 Allegro that follows is French in impulse — sparkling and witty — in the tradition of Bach's French contemporaries.

The ensuing Siciliano, which is in C-sharp minor as the slightly plangent gravity of Bach's greatest church music, and is reminiscent, in particular, of a passage in the "St. John Passion." At first, the theme is treated in canon with the bass. Then another theme — in the major this time —

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SANDOR SALGO has been music director and conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. "Again and again, the genius of Bach found its proper instrument in Salgo," wrote a San Francisco Bay area critic of the 1975 Festival. Other critics have called Salgo "a conductor of both vitality and taste" and "a thoughtful, bouyant, flexible interpreter, a maestro who never becomes too predictable."

Born in Hungary, Salgo tempers a native Magyar romanticism with sound common sense. Baroque, Romantic and contemporary composers receive, in the words of another critic, "stylistic purity and emotional commitment under Salgo's baton." He began his training as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony Orchestra, San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

In April Salgo was guest conductor of Alaska's first annual Basically Bach Festival in Anchorage. In August he will conduct the final programs of the "Music at the Vineyards" series, of which he is music director, in Saratoga. He will also lead members of the Chicago Symphony Orchestra in two all-Bach programs at the Fish Creek Festival in Wisconsin. In November he has been invited to Berlin to conduct Mozart's "Don Giovanni" and "The Magic Flute" at the German State Opera.

In 1974 Salgo received the Lloyd W. Dinkelspiel Award "for outstanding service to undergraduate education" at Stanford University, where in addition to being professor of music, he was music director of the Stanford University Opera Theatre and Stanford Symphony Orchestra. He is also music director and conductor of the Marin Symphony and is associated with Dominican College in San Rafael. (photo by Ansel Adams)

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program highlights

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makes its appearance and modulates most expressively into the key of F minor. The Allegro assai, in ¾ time, is again in what might be called the French style. It is a minuet in a strong and decisive rhythm, completely different from the fast minuets that form the finales of so many other sonatas of that period.

It is rather difficult to understand why recent musicological research has cast doubt on the authenticity of the Sonata in E flat major for flute and harpsichord, BWV 1031, (and not, this time, for "flute and continuo" — for Bach wrote the keyboard part out in full, and it is obbligato).

One might even venture the remark that this sonata, for all its conciseness of form, for all its deliberately reduced proportions, represents a kind of ideal in Bach's sonata-writing. The opening Allegro moderato contrasts two closely connected themes: on the one hand the harpsichord's joyous arpeggios, and on the other hand, the more closely-woven rather nostalgic theme given to the flute. Classical sonata-form, with its thematic dualism, is here foreshadowed. A scherzo-like atmosphere blows through the Allegro finale. The cheerfulness of the theme presented by the harpsichord is irresistibly attractive. Separating these two fast movements, there is a fine Sicilienne, which has become very popular both in the original and in transcriptions. It is a true Romanza, a cradle-song that combines deep humanity with true spirituality. Certainly this sonata, must have been perfected in Leipzig.

Bach's manuscript of the Sonata in A major, for flute and obbligato, BWV 1032, was found on the last three lines of each page of the score of the Double Harpsichord Concert on C major, BWV 1062. Unfortunately, somebody later cut off the foot of pages 9 to 14, so that there is now a gap of nearly fifty bars in the first movement, a Vivace in 4-4 time. This movement, which has much of the richness of an orchestral Sinfonia, therefore presents the players with a considerable problem. The Largo e dolce in 6-8, has moments of agonized intensity and unhappy questioning. This slow movement leads straight into an Allegro, in the form of a fugal scherzo, in which Bach deploys all of his contrapuntal skill. The serene joy of the movement is expressed in two themes, one of them sparkling and jerky, the other of a graceful smoothness.

The crowning masterpiece among Bach's flute works, the Sonata in B minor, BWV 1030, for flute and obbligato harpsichord, was probably the last one to be composed. No doubt the first inspiration for the work came when Bach was still at Coethen, but it did not assume its final form until the second half of the 1730's, in Leipzig. The opening Andante is 120 bars long, tighly packed with notes — whose values range from the minim to the demisemiquaver, and include both ordinary semiquavers and triplet semiquavers on the way. This "Andante" really "goes". No fewer than six distinct and characteristic motifs are deployed. Of course such melodic richness is not unknown in Mozart: but here it is linked to a method of contrapuntal working-out that becomes more and more tightly-knit as the movement goes on. One superb melody, presented on its own, undisguised, in the opening section, reappears later in the form of a canon at the octave; another whimsical motif, characterized by slightly sinister chromatic intervals, reappears more than once to provide an excuse for a canonic dialogue which meanders along in an unpredictable way. This Andante — a masterpiece of the Baroque — is unusual in its massiveness of scale, in the luruxiant elaboration of its melodic lines, in its combination of rich chromaticism with learned and far-fetched fugal writing, in the number and variety of its themes, and in the freshness and interest of their deployment. It is unusual also by reason of the simplicity and strength of its whole key-structure: an episode in the tonic, an episode in the dominant, and then a renewed (and altered) exposition in the tonic; together with passages of development with incidental modulations in which the key of the third degree, and then those of the sixth and fourth degree, are reached. The chromaticism here becomes sometimes extraordinarily dense, and yet the boldness passes unnoticed in the logic of the melodic flow: the harmony is only the vertical element of the melody. This Andante has the elaborateness as well as the strangeness of a Duerer engraving.

It is one of the absolute summits of the whole flute repertoire. It is balanced by the other three movements:

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SAN FRANCISCO oboist Raymond Duste returns for his 21st season with the festival. A member of the San Francisco Symphony and the San Francisco Opera Orchestra, Duste is also director of the Bach to Mozart Group and the California Wind Quintet. He is a professor at California State University, San Francisco, and teaches privately as well as at Stanford University. He studied at the San Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. The most recent of Duste's recordings is an album entited "Fly With the Wind," performed on the Fantasy label by jazz pianist McCoy Tyner and members of the San Francisco Symphony.

ROSEMARY WALLER returns for her 13th season as concertmaster of the Festival Orchestra. For the past seven years she has been principal second violinist of the Cincinnati Symphony. A six-time winner of the Coleman Chamber Music Contest, Mrs. Waller holds bachelor's and master's degrees in music from the University of Southern California. She received a Fulbright Scholarship to the Paris Conservatory of Music from 1954 to 1956. After returning to this country she joined the National Symphony Orchestra in Washington, D.C., and in 1960 was invited to become a member of the Cincinnati Symphony. She first played with the Festival Orchestra in 1950.

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a rich, warm Largo; a Presto, consisting of a merry three-part fugue; and (linked to the Presto) an Allegro in the rhythm of a gigue, in which a syncopated melody of extreme capriciousness spins triumphantly along.

J.S. BACH: CANTATAS
"O ewiges Feuer", BWV 34

"O ewiges Feuer, O Ursprung der Liebe" (Oh eternal fire, oh well-spring of love) epitomizes the musical riches contained in the vast storehouse contained in the Bach Cantatas. In it are to be found two splendid choral movements as well as an alto aria ranked as one of the loveliest Bach ever wrote. These three movements, interspersed with recitatives, were adapted by Bach from one of his secular wedding Cantatas. Bach often reworked earlier compositions, an expedient prompted largely by the pressure of his duties requiring the production of a new Cantata for each Sunday and Holy Day of the ecclesiastical year. While such reworked versions reveal signs of their origins in the occasional disparities between music and text, for the most part they are remarkably well integrated.

This Cantata was composed in either 1740 or 1741 for use on Whitsunday. The text of the earlier Wedding Cantata from which it was adapted, lends itself admirably to that joyful celebration with only a few changes. And the festive music of the bridal piece suits the new sacred version remarkably well.

I. The blazing brilliance of the high Bach trumpets ushers in an opening movement of kaleidoscopic moods. The symbolism of the long sustained notes of the initial trumpet fanfare becomes apparent with the entrance of the chorus. Here, this trumpet figure appears in the basses set to the word "ewiges" (eternal). Successive appearances of "ewiges" are always associated with this sustained theme, while rapid sixteenth notes swirl about it, emphasizing this symbol of eternity through their ephemeral quality. The exuberant exposition states the first two lines of the text separately with contrasting melodies assigned to each. The Bach combines both lines in invertible counterpoint. A fugato episode developing these combined motives is followed by a middle section in the minor. This introduces an entirely new theme of the utmost tenderness set to the line "Lass himmlische Flammen durchdringen und wallen" (with Holy Light glowing, with Love overflowing). This is treated canonically by paired voices in thirds and sixths. The words "durchdringen" and "wallen" are embellished by flickering sixteenth note figures which paint their meaning graphically. Another canonical development occurs on the line "Ach lass die Seelen im Glauben gefallen" (Ah, grant that our Faith in Thy sight may be pleasing). The movement concludes with a literal da capo repetition of the first section.

Basically, this movement is a concerto similar in style and texture to the third "Brandenburg", with choral parts superimposed. The instrumental parts are so fully developed and independent that, removed from their choral context, they form a complete concerto movement in themselves. All of the principles of the Baroque concerto are present: the alternation of tutti with soli passages; the juxtaposition of white and black dynamic levels; dialogue between instruments (here between instruments and chorus as well); the characteristic ever-recurring ritornello; and, finally, the typical three-part da capo concerto form.

II, III. An affecting recitative for tenor, notable for carrying his line up to a high B natural, introduces the alto aria. Of this aria, it has been remarked "For its pure and ardent atmosphere, its magic charm of tone, its lovely melodies, it is indisputably fitted to rank at the head of all of Bach's works of this type, and, even, to be considered an unapproachable model. A gracefully swaying accompaniment in the violins, doubled at the octave by the flutes, betrays Bach's carryover of the original pastorale setting of this movement in the Wedding Cantata. Quite unusual for Bach, is the marking "con sordino", calling for muted violins.

IV, V. In a little scene of intense drama, the bass announces: "And over the Portal of that Hallowed House, this Blessed Motto stands". Immediately, the blessing "Peace over Israel", is sounded by the full chorus and the orchestra in a splendid two-measure Adagio of massive harmonies, concluding with a Handelian flourish in the high trumpets. The orchestra leaps into life with a joyous rising figure and the final hymn of thanks ensues. Like the first chorus, this movement is instrumental in style. Here, the texture is predominantly homophonic, though there is some polyphonic imitation based on the surging opening figure. Notable are the clanging trumpet dissonances on the reiterated phrase "Peace over Israel".

"Nun ist das Heil und die Kraft", BWV 50.

The isolated, powerful and broadly conceived cantata movement for double choir and instruments "Nun ist das Heil und die Kraft"... (Now is come salvation and strength...) cannot yet be placed by musicologists with certainty in any period of Bach's creative activity. Equally undecided is the question of its original purpose. Since its text is taken from the epistle reading for St. Michael's Day (Revelation 12 10) it would seem right to assume that we are dealing with a choral movement originally intended as part of a cantata for this festival. The question of its time of composition is likewise impossible to answer with certainty. Even though a number of criteria hitherto seemed to suggest the time around 1740, the most recent investigations make it appear quite conceivable that it belongs to the year's cycle of cantatas for 1723-23, or even to a later, fifth year's cycle.

Irrespective of these historically important and interesting questions, the fact still remains that this choral piece must be counted among the most mighty of Bach's entire oeuvre. Its theme, representing in its firmness and concentration the final victory of God over evil, symbolizing strength through the interval steps rising through the third, fourth, and fifth in the octave, seems omnipresent, as the one dominating principal idea. It is joined contrapuntally by an agitated quaver-semiquaver motif which, through its sequential downward movement over the word "verworfen" (cast aside), lets this overthrown condition be made vividly clear, especially in contrast to the rising theme heard at the same time. The figure consisting of a quaver and two semi-quavers in fanfare character, providing the dominant rhythmic and motoric element in the piece, represents the victorious conclusion of the struggle. The indictment of the evil enemy is given particular prominence through a rising chord of the seventh. After the theme has been presented in all four voices of the first choir, the second choir enters, now presenting the theme in inversion, in "block" fashion as it were, against the agitated sections of the first choir. At the same time the theme shines forth in its original form in the first trumpet. A similarly assertive presentation of the theme is to be found a few

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program highlights

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bars later. After the cause of rejoicing has again become clear in the calling out of the two choirs to one another, the first of the two sections into which this piece is exactly divided (68 bars each) comes to an end. The second section, a "repetition" of the first with intensified expression, presents the theme first of all split up between the first and second choirs, in order to let it reappear again radiantly in a double fugue exposition — the original form and the inversion of the theme being heard together. The fanfare motif of the oboes is heard for the first time in the trumpets. The further course of the writing corresponds to that of the first section, though in considerably denser form and intensified in its expression. This so unique and impressive cantata movement then comes to a close in a radiant D major chord.

"Ich Will Den Kreuzstab Gerne Tragen", BWV 56

This Cantata for solo bass and orchestra, "Ich will den Kreuzstab gerne tragen" (ca. 1731-2), deals with one of the tenets of Lutheran philosophy. Man assumes the burden of the cross-staff, symbolizing the sufferings of Christ and of his fellow-men. Thus, the humaneness of the individual leads him safely through the hazards of life into the heaven of God's protection. This concept of brotherhood and mutual love was basic to the early Lutheran doctrine.

In Cantata No. 56, life is likened to a treacherous sea-voyage through which man, by the assumption of the cross and the faith in God, is guided "safely into port". Implicit herein is the idea that it is only through his own strength and his love for his brothers that Man achieves salvation. The first aria and recitative treat of Man's resigned expectation of death.

In the second aria, however, resignation gives way, in true Lutheran fashion, to joyful anticipation. Based on the Gospel for the nineteenth Sunday after Trinity (St. Matthew IX 1-8) the Cantata must have been composed for a bass of extraordinary range and dramatic ability, for it poses formidable vocal and musical problems.

I. Two symbolic themes play a dominant role in the opening aria. One is a powerfully arched melody inseparably associated with the words "Ich will den Kreuzstab gerne tragen". The effect of the augmented second approaching the word "Kreuzstab" is lacerating. Once reached, this key word is underscored by a sudden modulation. A diminished seventh chord on its first syllable abruptly shifts the basic tonality of G minor to D minor on the syllable. The other theme is comprised of two note-groupings, a characteristic motive which Bach uses very often to denote grief. This sobbing theme is continually associated with that of the cross staff. Since the text of the aria conveys the sentiment that the cross will lead the faithful safely through their earthly troubles, it is clear that the combination of both themes represents a musical interpretation of this concept.

The lyric quality of the anonymous text, far superior to the general run of Bach's texts, inspired the composer to enhance it with a myriad of subtle musical shadings, though the prevailing mood of the greater part of the aria is somber and tragic, Bach turns all to light and radiance each time the word "Grab" occurs. The bass sings of entering "das gelobte Lans" (The Promised Land). And the words "there will I entomb all my sorrow and sighs, my Saviour will wipe the tears from my eyes" are set to a tender melody which sounds like a page out of Schubert. In other details, as well, this aria is strikingly romantic in style. The full, rich scoring for oboes and strings, the bold chromatic harmonies and melodies, and the use of the two main themes almost as leitmotifs, anticipate by a hundred years typical techniques of the Romantics.

II. Elaborating the "ship of life" metaphor, a solo cello plays undulating arpeggios below the voice line in the recitative. A fine touch is the cessation of the rocking motion precisely at the moment when the voyager visualizes "stepping from his ship into Heaven", translated in the accompanying test as my "trusty ship will sail me safely home. A remarkable chromatic line accompanies the words "vielem Trueb-sal" (great tribulation) as the singer recalls the rigors of the journey, and the recitative concludes with the gates of Heaven in sight.

III. "Joyful now am I, for the yoke is light on me." So sings the bass, now exuberant at the prospect of rejoining his Saviour. In its naivete and tuneful high spirits this aria for oboe, bass and continuo is an unalloyed delight. A

MAESTRO SANDO SALGO gestures to Concertmistress Rosemary Waller after her stirring solo.

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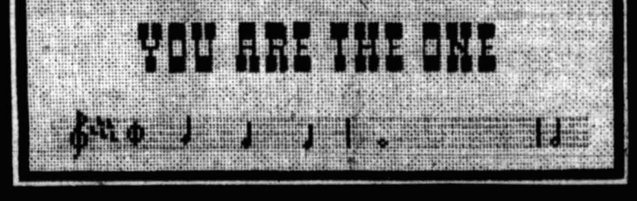

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program highlights

Continued from page 9

dramatic cloud hovers over the middle section as the text intones "On God's defense do I rely." This is quickly dispelled by the return of the ingratiating beginning which rounds out the full da capo form of the piece.

IV. The following recitative, though brief, is in fact the dramatic climax of the entire Cantata. Against a sustained background of strings, the bass proclaims his longing for the final deliverance. In a masterstroke, Bach recalls the heartfelt sobbing motive of the opening movement and its exquisite closing phrase, "There He will deep bury my sorrows and sighs, My Saviour will wipe the tears from my eyes." Beautiful as the first setting was, it is eclipsed by the tenderness of this one with its ineffably lovely lingering on the word "Traenen" (tears).

V. The subdued chorale, "Come, O Death, and end my voyage" is a fitting conclusion to this masterwork.

"Wachet auf, ruft uns die Stimme", BWV 140

This is one of the most famous and most frequently performed cantatas of the Leipzig Cantor. This popularity is completely justified by its intrinsic beauty and by the perfect symmetry of its structure. It was composed in 1731, for the twenty-seventh Sunday after Trinity, when the Gospel for the day tells the parable of the wise and the foolish virgins. Bach has used three verses of a hymn by Philipp Nicolai, dating from the end of the sixteenth century and has placed them at the beginning, in the middle, and at the end of his Cantata. Between each of these verses, a duet preceded by a recitative presents a dialogue between the heavenly bridegroom and the wise virgin, also known as Jesus and the believing soul. For here, as in the parable, everything is symbolic, the poetic language of the old hymn and the solo pieces as well as Bach's musical language, of which each melodic idea and each contrapuntal device has a significance underlining the meaning of the text. Three vocal soloists, the tenor who represents the watchman, the bass, Jesus, and the soprano, the believing soul, with the four-part chorus are accompanied by an orchestra consisting of first and second violins, violas, a violino piccolo, two oboes, oboe da caccia, horn and continuo.

The first chorus is one of the most grandiose compositions of Bach: "Sleepers awake, a voice is calling". It depicts the awakening of the virgins and their expectation of the heavenly bridegroom. Nicolai's chorale melody, without change, is entrusted to the sopranos in unison with the horn, but the other choral voices and the instrumental parts surround it with a very rich counterpoint. Between each line if the verse, an orchestral ritornello interrupts the voices. The last line, after the Alleluia, is still more animated with exuberant vocalises to mark the joy of the virgins at the approaching wedding.

In a recitative, the tenor continues to exhort the daughters of Zion to wake up to receive the Elect, before the first duet between the soprano and the bass. The duet is written as a quartet with violino piccolo obbligato and continuo. This is the union of Jesus and the believing soul in a mystic effusion full of tenderness.

Then follows the most famous part of the work, of which Bach has written a splendid transcription for organ in his Schuebler Chorales. This is a chorale, the unchanged theme of which is sung by the choral tenors while the violins and the violas in unison weave a marvellous garland around it. That accompaniment evokes the procession of the bridegroom by a joyously rhythmic motif which contrasts with the simplicity of the chorale. In the recitative for the bass, accompanied by strings, Jesus reassures the bride before a second duet in dialogue with the soprano. The other parts of this piece in quartet form are the solo oboe and the continuo. The joyful exaltation of the lovers in the bridal chamber lacks the profound beauty of the first duet. The final chorale, the third verse of Nicolai's hymn, is an admirable harmonization of the same theme. As in most cantatas, the entire orchestra supports the choral voices. This is a sort of preview of the heavenly bliss promised to the faithful who have heard the voice of the Lord.

"Der Streit zwischen Phoebus und Pan", BWV 201 (Contest between Phoebus and Pan)

In order to reply to his critics in general, and to Johann Adolph Scheibe, in particular, Bach drew upon a text by Picander for the purpose of producing a musical satire. The text is based on the Greek myth of the musical contest between Phoebus Apollo, god of the lyre, and Marsyas, the inventor of flute playing. According to the legend, Apollo is victorious and his reward is that he can do as he will with Marsyas, whom he proceeds to lash unmercifully. A later version substitutes, Pan, the rural god for Marsyas. He, too, is an inferior artist to Apollo, but his fate is happier than Marsyas's, for the penalty is inflicted upon King Midas, who has manifested unforgivably coarse taste in preferring Pan's music to Apollo's — a pair of asses' ears are clapped to his head. Picander's treatment of the story is based on this later version (as found in Ovid's Metamorphoses, XI, 146-179). The opportunity of showing an arch-critic in a ridiculous light — in the guise of Midas — was not to be missed by Bach. Among his duties in Leipzig was the conductorship of the "Collegium musicum", through which office he was often requested to supply music for the academic celebrations at the University; Der Streit zwischen Phoebus und Pan was composed for the summer meeting of the "Collegium" in 1731. Picander (following Ovid) had provided a number of characters not found in the original myth: Tmolus, the mountain god, is the arbiter of the dispute; and Momus, the god of mirth, and Mercury serve as judges.

The dramatic action of this secular Cantata concerns the musical duel mentioned between Phoebus (here representing Bach) and his rival Pan. After an introductory chorus in which the whirling winds are driven back to their caverns in a most graphic manner, the two contestants come on the scene. The contest is carried out with vocal music, rather than with the playing of the lyre (or lute) and flute, the two rivals being represented by bass singers. After some preliminary

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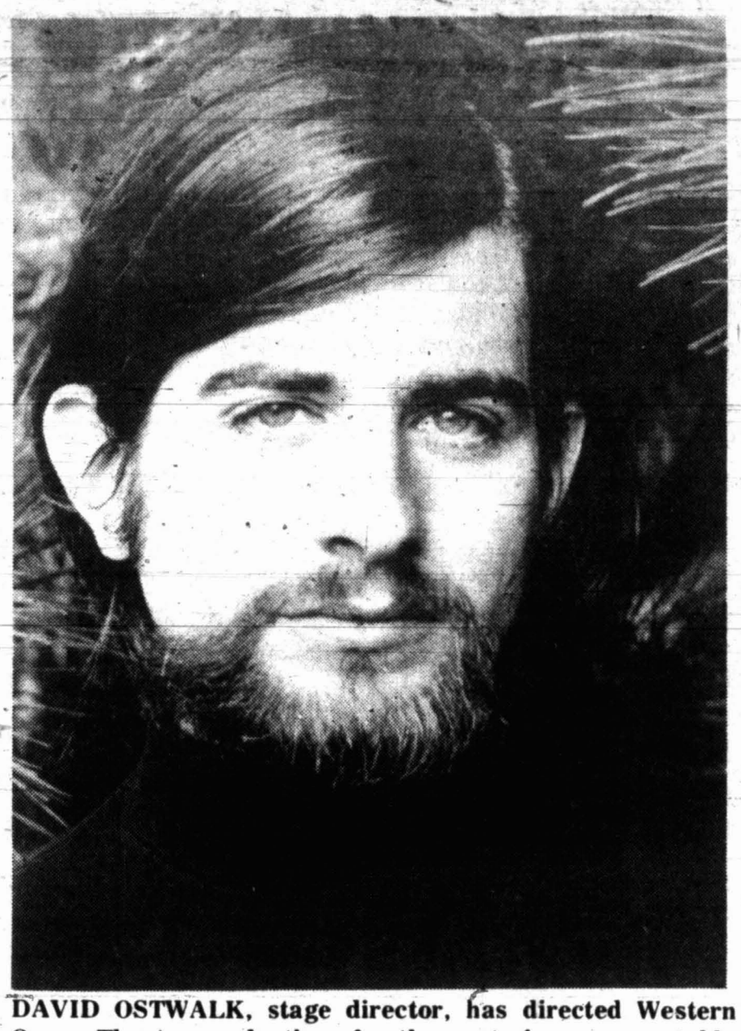

DAVID OSTWALK, stage director, has directed Western Opera Theater productions for the past six years, notably "The Marriage of Figaro," "The Threepenny Opera" and Krenek's "What Price Confidence?" At present he is the company's resident director.

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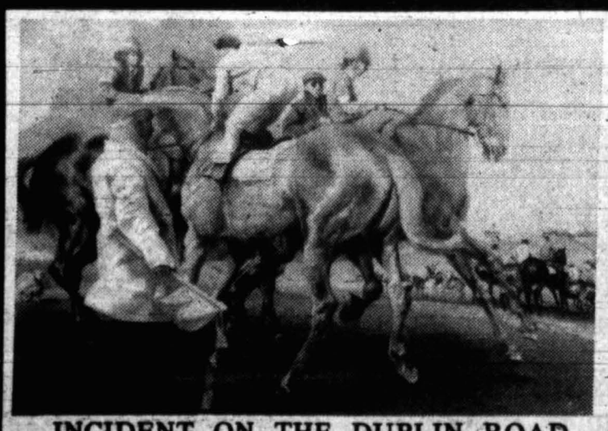

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program highlights

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boasting by the principals, and an aria by Momus, the judges are chosen: Phoebus chooses Tmolus for his judge, and Pan chooses Midas for his. Phoebus begins the competition with an aria in praise of the "beautiful Hyacinth", aptly protraying his own esthetic in the song's sublime depth of feeling. Pan's rejoinder is a merry dance tune that derides the other's "obscure and doleful" music. Immediately Tmolus declares Phoebus the winner in a congratulatory recitative and aria, and Midas's dissenting opinion wins for him the asses' ears. Mercury and Momus spell out the moral, each in a solo aria, and the cantata concludes with a chorus in praise of Apollo's art.

Spitta sees in the work not just an allegory of the composer's time and circumstances, but a deeper significance in its stating a fundamental premise of Bach's own art: "... the purpose of the work is... to do honor to a much maligned branch of musical art. Pan's flute delights the forest and the nymphs; he represents music of an agreeable kind, and easy to be understood by everybody; his light and untutored song pleased Midas so much that he "perceived it at once". The art of Phoebus unites beauty and melody with noble grandeur and depth; it is fit "to satisfy the gods". Both kinds of art are justified, but must always be opposed to one another; still, where the art is duly cherished, the last will be recognized as more important than the first... J.S. Bach".

With all this extra-musical associations and its esthetic significance, Phoebus and Pan sparkles with wit, charm, and even a light-hearted transparency not always characteristic of the composer — and it remains one of the most engagingly exuberant products of the middle Leipzig years, the richest and happiest of Bach's creative life.

HENRY PURCELL: DIDO AND AENEAS, a staged opera-masque

Purcell's only true opera, Dido and Aeneas with a libretto by Nuham Tate, was written for a school for Young Gentlewomen kept by Josias Priest in Chelsea. Since Priest was a dancing master, closely connected with the professional stage, the libretto supplied by Tate, gave ample opportunity for dances of various kinds. Except for Aeneas, all the soloists were female. The choruses were for the most part fairly simple. in sharp contrast to the elaborate staging of the Fairy Queen, the opera requires little in the ways of stage sets or elaborate costumes; it stands or falls by its music alone, and this is one of the highest qualities throughout. This opera, written in 1689, has come down to us only in the form of an adaptation as 'A Mask in Four Musical Entertainments'. This adaptation has been shorn of its Prologue, which is doubtful of Purcell's authenticity.

Tate's libretto, execrable as verse, is nevertheless excellent for the purpose for which it was designed: to demonstrate the manifold accomplishments of Priest's pupils, and to provide a composer with good material. Tate seems to have assumed that the audience would be familiar with the tale as told by Virgil; in consequence, the action of the opera is tightly compressed and often elliptical in expression.

Act I., set in Dido's court in Carthage, plunges us into the middle of the story. Dido, already enamoured of Aeneas, cannot bring herself to declare her love; Belinda, her sister, Aeneas and the omnipresent chorus entreat, urge or cajole as the mood takes them; at last Dido yields, and the Act ends in a chorus and dance celebration of the triumphs of love and beauty.

Act II, Scene I., is set in the Witch's cave. Summoned by the Sorceress, the witches assemble to plot the Queen's downfall and the consequent destruction of Carthage. (In order that the unities of time and place shall be reasonably preserved, this plotting has to be high-speed; the events of Act I took place late one afternoon; Act II occurs the following day, with Dido and Aeneas diverting themselves in a boar hunt, hard by the city; Act III unfolds itself the same evening). The witches agree to conjure up a storm; Dido and the ladies of her court will then scurry back to Carthage, leaving Aeneas to shelter in an operatically convenient cave. This cave is not only dry and wind-proof; it is also witch-prone, and one of the witches undertakes to appear there, disguised as Mercury, to remind Aeneas of his duty to found a new Troy on Italian soil. The witches, in an echo chorus and dance, prepare their spells; the scene ends in thunder, lightning and 'horrid music'. In Scene II (The Grove) this all falls out as we might expect. Resting after the heat of the chase, Dido and Aeneas are diverted by the tale of Diana and Actaeon, told in songs and dance by Dido's attendants. In the circumstances, one cannot help

Continued on page 22

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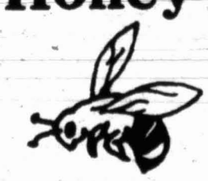

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PROGRAM AND SCHEDULE 39TH SEASON

SUNDAY, JULY 18

11:00 A.M. — Church of the Wayfarer, Lincoln at Seventh, Carmel
Bicentennial Service
Paul R. Woudenberg, Ph.D., Minister
Moravian Music of 18th Century America
Members of Festival Chorale and Orchestra
Sandor Salgo, Conductor

MONDAY, JULY 19

8:00 P.M. **CONCERT** — Sunset Center Theatre, San Carlos at Ninth, Carmel
WORKS OF J. S. BACH
Cantata, "O ewiges Feuer," BWV 34
Nancy Williams, alto; William Wahman, tenor; Douglas Lawrence, bass
Festival Chorus, Chorale and Orchestra
Concerto for Violin, BWV 1042, in E major
Christiane Edinger
Concerto for Harpsichord, BWV 1056, in F minor
Hans Pischner
Cantata, "Wachet auf, ruft uns die Stimme," BWV 140
Claudia Cummings, soprano; William Wahman, tenor; Douglas Lawrence, bass
Festival Chorus, Chorale and Orchestra

TUESDAY, JULY 20

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church, Lincoln at Ninth, Carmel
Nancy Williams, mezzo-soprano; William Wahman, tenor
Bruce Lamott, harpsichord

8:00 P.M. **CONCERT** — Sunset Center Theatre
Concerto for Bassoon in E flat . . . J. C. Bach
Morgan Griffin
Concerto for Piano, K 491, in C minor . W. A. Mozart
Gerhard Puchelt
Cantata, "The Contest Between Phoebus and Pan," BWV 201 . . . . . J. S. Bach
(sung in English)
Phoebus: Douglas Lawrence
Pan: Michael Gallup
(other members of cast to be announced)

WEDNESDAY, JULY 21

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
Christiane Edinger, violin; Gerhard Puchelt, piano

3:00 P.M. **SYMPOSIUM (FREE)**
Parish Hall, All Saints' Episcopal Church
Purcell's "Dido and Aeneas"
Dr. Raymond Kendall, moderator

10:00 P.M. **FOUNDERS' MEMORIAL CONCERT** — Carmel Mission Basilica
MUSIC FROM AN ITALIAN BASILICA
"Jephte," an oratorio . . . . . Carissimi
Concerto Grosso. Op. 3, No. 11, in D minor . Vivaldi
Christiane Edinger, Rosemary Waller, violin; Douglas Davis, cello
Ave Maris Stella
Sonata sopra Sancta Maria from Vespers, 1610 . . . . . Monteverdi
(other works to be announced)
Soloists, Festival Chorale and Orchestra

THURSDAY, JULY 22

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
The Notebook of Anna Magdalena Bach
Diane Thomas, soprano; Michael Gallup, bass; Bruce Lamott, harpsichord

3:00 P.M. **RECITAL** — Bethlehem Lutheran Church, 800 Cass Street, Monterey
Anita Priest, organ

8:00 P.M. **CONCERT** — Sunset Center Theatre
Concerto for Four Violins, F. IV, No. 10, in B minor Vivaldi
Rosemary Waller, Mark Volkert, Kay Newnam, Polly Sweeney
Concerto for Harpsichord, BWV 1055, in A major . . . . J. S. Bach
Hans Pischner
Concerto for Violin, No 5, K. 219, in A major . . . . W. A. Mozart
Christiane Edinger
Concerto for Horn, No. 4, K. 495, in E flat major . . . W. A. Mozart
Arthur Krehbiel
Cantata, "Nun ist das Heil," BWV 50 . J. S. Bach
Festival Chorus, Chorale and Orchestra

FRIDAY, JULY 23

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
The Sonatas for Flute and Harpsichord (I)
Louise Di Tullio, flute; Madeline Ingram, harpsichord

8:00 P.M. **CONCERT** — Sunset Center Theatre
Suite for Orchestra, No. 1, BWV 1066, in C major . . . . J. S. Bach
Concerto for Flute, No. 1, K. 313, in G major W. A. Mozart
Louise Di Tullio
"Dido and Aeneas," an opera-masque . . Purcell
Dido: Nancy Williams
Belinda: Claudia Cummings
(other members of cast to be announced)
Members of the Pacific Ballet

SATURDAY, JULY 24

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
Hans Pischner, harpsichord

3:00 P.M. **LECTURE (FREE)** — Parish Hall, All Saints' Episcopal Church
Bach: The Mass in B Minor
Dr. Raymond Kendall

8:00 P.M. **CONCERT** — Sunset Center Theatre
Sinfonia from Cantata, "Ich liebe den Höchsten von ganzen Gemüte," BWV 174 . . J. S. Bach
Cantata, "Ich will den Kreuzstab gerne tragen," BWV 56 . . . J. S. Bach
Douglas Lawrence, bass
Concerto for Piano, Violin and Cello, Op. 56, in C major . . Beethoven
Gerhart Puchelt, piano; Christiane Edinger, violin; Nathaniel Rosen, cello
Symphony No. 103 ("The Drum Roll") . . Haydn
Festival Orchestra

SUNDAY, JULY 25

2:00 P.M. **CONCERT** — Sunset Center Theatre
The Mass in B minor, BWV 232 . . . J. S. Bach
Claudia Cummings, soprano; Diane Thomas, soprano
Nancy Williams, alto; William Wahman, tenor
Douglas Lawrence, bass
Festival Chorus, Chorale and Orchestra

MONDAY, JULY 26

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
Nathaniel Rosen, cello; Gerhard Puchelt, piano

2:00 P.M. **MUSIC FOR YOUNG LISTENERS** — Sunset Center Theatre

8:00 P.M. **CONCERT** — Sunset Center Theatre
Repeat of July 19 program

TUESDAY, JULY 27

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
The Sonatas for Flute and Harpsichord (II) J. S. Bach
Louise Di Tullio, flute; Madeline Ingram, harpsichord

8:00 P.M. **CONCERT** — Sunset Center Theatre
Repeat of July 20 program

WEDNESDAY, JULY 28

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
Christiane Edinger, violin; Gerhard Puchelt, piano
Repeat of July 21 program

3:00 P.M. **SYMPOSIUM (FREE)**
Parish Hall, All Saints' Episcopal Church
Purcell's "Dido and Aeneas"
Dr. Raymond Kendall, moderator

10:00 P.M. **FOUNDERS' MEMORIAL CONCERT** — Carmel Mission Basilica
Repeat of July 21 program

THURSDAY, JULY 29

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
The Notebook of Anna Magdalena Bach
Diane Thomas, soprano; Michael Gallup, bass
Bruce Lamott, harpsichord
(Repeat of July 22 program)

3:00 P.M. **RECITAL** — Bethlehem Lutheran Church
Kenneth Ahrens, organ

8:00 P.M. **CONCERT** — Sunset Center Theatre
Repeat of July 22 program

FRIDAY, JULY 30

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
Vocal and Instrumental Chamber Music
Festival Chorale and Members of the Orchestra

8:00 P.M. **CONCERT** — Sunset Center Theatre
Repeat of July 23 program

SATURDAY, JULY 31

11:00 A.M. **RECITAL** — Parish Hall, All Saints' Episcopal Church
Hans Pischner, harpsichord
Repeat of July 24 program

3:00 P.M. **LECTURE (FREE)** — Parish Hall, All Saints' Episcopal Church
Bach: The Mass in B Minor
Dr. Raymond Kendall

8:00 P.M. **CONCERT** — Sunset Center Theatre
Repeat of July 24 program

SUNDAY, AUGUST 1

11:00 A.M. — All Saints' Episcopal Church
Bicentennial Service
The Rev. David Hill, Rector
Moravian Music in 18th Century America
Members of Festival Chorale and Orchestra
Sandor Salgo, Conductor

2:00 P.M. **CONCERT** — Sunset Center Theatre
Repeat of July 25 program

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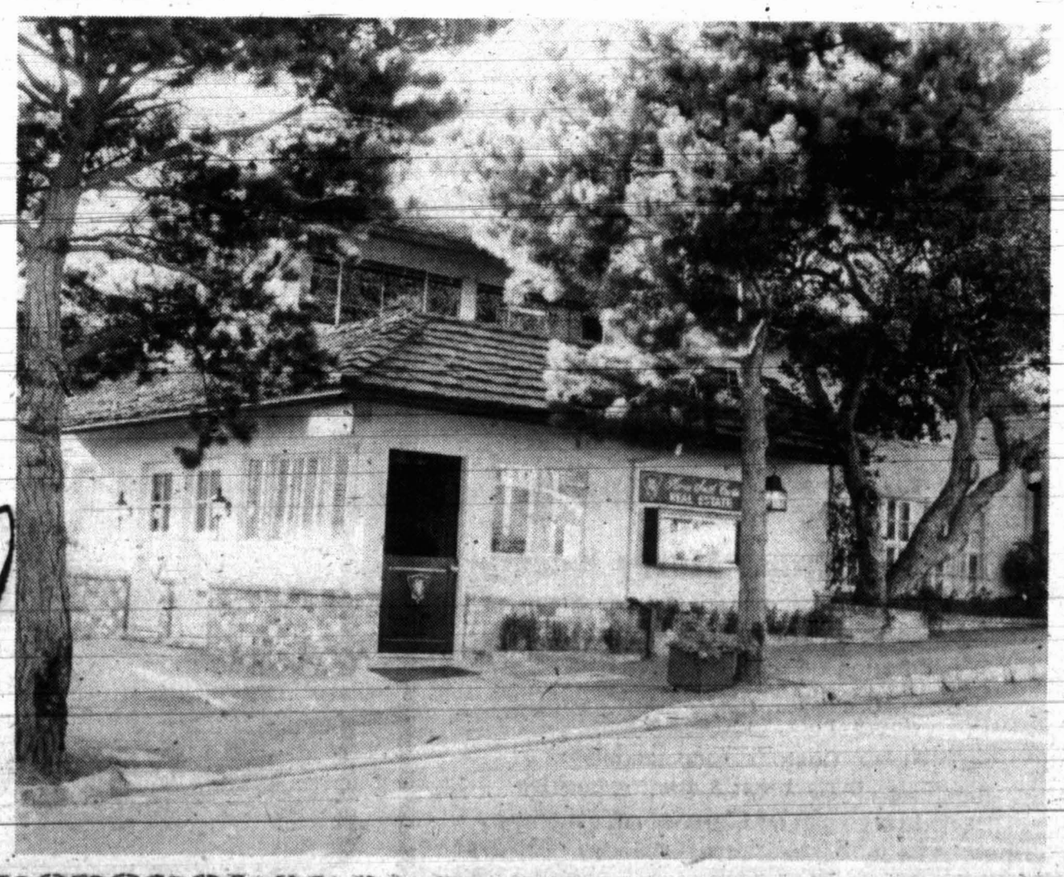

Johann Sebastian Bach

An artistic profile 1685-1750

By
IRVING W. GREENBERG

Bach is the supreme exemplification of the thesis that the greatest artists do not so much originate as fulfill; the supreme confutation of the notion that an artist's greatness reveals itself in the extent to which he "expresses the spirit of his age". He was neither at the head nor in the ranks of any contemporary "movement"; he originated no new form; he was almost as completely without influence on the half-century that followed his death as if he had never been born. Apart from the "Forty-eight". which must have circulated to some extent in manuscript copies, the new generation knew virtually nothing of him; nor had any particular wish to know anything. We hear of Mozart, in 1789, coming with delight upon the parts of the Bach motets while he was in Leipzig, and eagerly spreading them out in front of him so that he might study the contrapuntal interweavings of the music; but even an experience of this kind did not come the way of the majority of the epoch. We find Beethoven as late as 1810, asking Breitkopf and Haertel if they could send him "a Mass by J. Sebastian Bach in which there is the following Crucifixus" with a basso ostinato "—quoting the now celebrated bass of that section of the B Minor Mass, which he had lighted upon in an instruction book "Die Kunst des reinen Satzes," by Bach's pupil Kirnberger.

To a half-century that was busy with the new problems of sonata form and the opera, Bach had nothing to offer, while even if his church music had been known to the "new" schools, it would have been mostly quite alien to their own notions of what was to be expressed in religious music, and the best way to express it. For them, so far as they knew anything of him, he was merely the "old perruque" that was Carl Phillip's indulgent description of his father. Bach's historic function had been not to embark upon future-piercing experiments but to carry to its ultimate and most logical conclusion all that had been implicit in music as he had come to know it in his youth. He clung to the older forms, the older genres, with well-nigh fanatical obstinacy; most of them, and especially that of the church cantata, were practially obsolete in Germany even before his death. The opera he never touched. To make him what he was — in Wagner's words, "the most stupendous miracle in all of music" — there was required just the collocation of forces that had chanced to come about in him, a mind of the most commanding quality, technical and imaginative, being content to draw together the many threads of a development, not only musical but cultural, that it had taken a century to complete.

He was the only composer in his own days, before him, or after him, who was able to utilize to the full in his practice, the contemporary possibilities of his art. Other composers and indeed the epoch in general to which they belong, find it necessary to limit themselves in respect of this element or that, in order to extract new potencies out of one or other of the remaining elements. We have Wagner, for instance, saying that great rhythmic variety was not to be expected of art like this: the new problems of expression and form on which he was compelled to concentrate necessitated a simplification in the field of rhythm. Bach bestrode the whole world of the music of his day; the music of the half-century that followed him, indeed, rich as it was in new achievements, has often the air of having gone back to the nursery after having become, with him, a grown man. There is nothing in the eopch of 1750-1800 to compare with the far-flung luxuriance of Bach's melody (as shown, for example, in such a creation as the "Erbarme dich" of the St. Matthew Passion), or the intensity of his harmony, or the way in which he could force the most complex polyphony into the service of the profoundest emotional expression, or the freedom and variety of musical speech to which he could attain even while he fettered himself with seemingly the most crabbed of forms.

His chains, indeed, were only apparent. The following generation, had it been compelled to wear them, would indeed have regarded them as such: for Bach they were an apparatus conferring the utmost freedom. It was the soundest of artistic instincts, apart from any question of temperamental bias, that kept him from dabbling in opera, for instance. In certain respects there was no wider sweeps in pre-Wagnerian opera than that of Bach's contemporary, Handel; there is certainly nothing in the opera of the two generations that followed him to compare with the variety of expression and form in his almost uncountable opera arias. But we have only to compare any representative aria of Bach's with any one in Handel's operas to see at once that Bach would have committed suicide had he attempted to restrict his genius to the demands of the opera form and the opera public of that epoch. He would have had to sacrifice all that spacious freedom, all that controlled discursiveness, that make his lyrical outpourings the marvels at once of expression and of craftsmanship that they are for us today. This will be evident at once from a comparison, for example, of the St. Matthew Passion aria previously mentioned with such an aria as "Mi restano le lagrime" from Handel's "Alcina", or "Affanni del pensier" from his "Ottone". All three are in the minor, all three are an outpouring of lacerating grief, all three are in the minor, all three in that siciliano form that appealed so much to the Eighteenth Century in situations of pathos. Handel's arias cut deep; but Bach's not only cut deeper along the same lines but allow themselves a luxury of both emotional and formal largesse that would have burst the frame of the opera of his time. Nor did he need the stimulus or the excuse of words or situation to unlook these depths within him; in such a piece of music as the great Aria from the D Major Suite or the F-Sharp Minor Prelude from the second book of the "Forty-eight" he could indulge himself in an amplitude of expression, an arabesque of melodic line, that would have tried the patience of any opera audience of that period.

It was his good fortune that he remained throughout his life the great provincial of music, working always in small towns and developing his purely German genius along the lines native to himself and appropriate to his historical position. There is a certain fallacy, indeed, involved in the familiar thesis that he was not abreast of the life and the thought of what was then "the new day". That is only externally true, to the extent that he ignored the new forms, particularly that of opera. But if we look deeper we see that the older forms that lay ready to his hands offered him an incomparably wider range of possibilities in the matter of expression. Within these forms he could indulge himself to his heart's content in the sounding of the very depths of the human soul: no other contemporary instrumental form, for instance, would have afforded him such opportunities both for intensity and for spaciousness of poetic expression as that of the organ choral prelude; it is safe to say that in these works of his alone there is hardly an emotion that is not expressed, and that with a poignancy that remains undiminished even after three generations of post-Tristan developments. The higher truth of the matter is that it was only his forms, his literary genres, and his polyphonic obsession that were passing into disfavor; at a deeper glance into the realities of the matter, it becomes evident that what lay at the heart of his music was as

decidedly characteristic of that epoch as the most "advanced" music of the time. In his later years, not only the church cantata becoming obsolescent as a genre, but men were turning wearily from the type of verbal expression that constituted its basis: the period of the "Auf-klaerung" had come, and the old religious symbols and figures of speech now seemed alien to the spirit of the age. But the age forgot that while forms of speech change, the soul of man remains fundamentally the same; nor could that age see what is so plainly evident to us — that on page after page of these cantatas Bach was giving voice to the feelings of the current "Sturm and Drang" as truly and as effectively as any of the younger spirits who prided themselves on their modernity. The longer historical perspective that the years have opened out to us of today has enabled us to do what Bach's own generation could not do — to let what was merely superficially of the time and place in these and other works of his fade into the background, and to reach out to what is eternal in the emotions that underlay these temporalities. And so it has come about that while what was in Bach's time the "modern" form — that of the opera — has faded to such an extent that the operas of Handel and Rameau are now only historical curiosities, revived occasionally. What was immortal in these operas was so clogged with tissues dead beyond the hope of resurrection, and only lately have some of these been revived, while the old-fashioned cantatas and other works of Bach are works not only for, but virtually of, our own time.

The neglect of Bach by the next generation, a neglect which would perhaps have occurred even had his work as a whole been more accessible, was due, however, not only to a feeling of alienation from the intellectual milieu in which he had existed but to an instinct that the time had come to take a radically new direction in music itself. Sonata form

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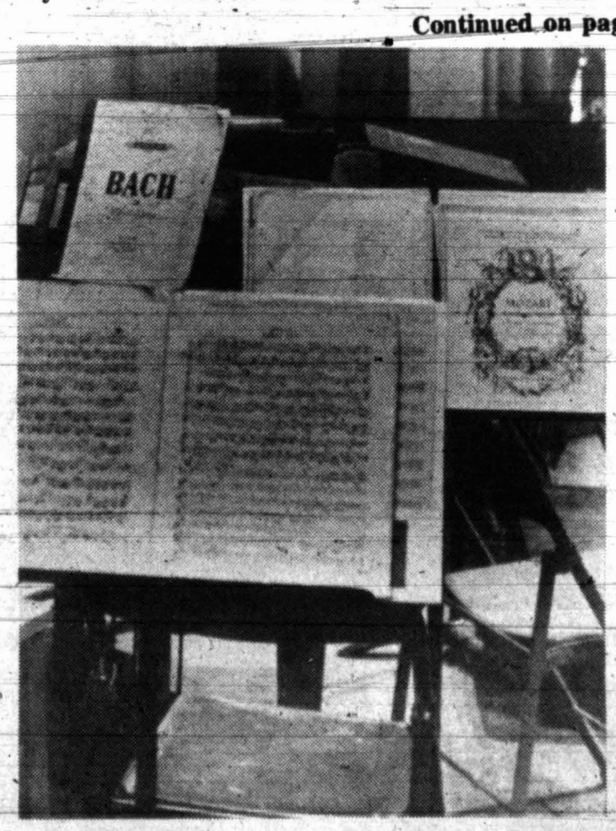
other works

By
Irving W. Greenberg

J. S. BACH: CONCERTO FOR VIOLIN, BWV 1042, IN E MAJOR

Of the two violin concertos by Bach, the Concerto in E major, is the more cheerful and spirited one, with regard to its outer movements. To Bach, the key of E major is gay, lively, and bright in character. In the first movement, the principal theme consisting of two sections, confirms this spiritual attitude. The thematic material, so seemingly simple in appearance, is elaborated on and developed into a structural magnificence, the concentration of which compels the greatest admiration at closer investigation. It has already been said that Bach does not place the tutti and soli sections in juxtaposition but binds and welds them together. The first solo begins with the entry of the soloist with motif a together with motif b in the violins; the bass follows with motif a. The sections of the theme are confronted with each other. In the solo sections, the tutti once more interjects a,b, and c so that the solo section consists more or less of three divisions of the first tutti which the soloist interpolates three times with short, soloistic figurations. At the second solo entry, the bass brings the inversion of b. Instead of a second tutti, Bach leaves the orchestra only the head-theme for the rest; this section amalgamating "second" tutti and "second" solo is constructed like the "first" solo section above.

The movement itself consists of three parts; its second part is an extended "Minore", a division in the minor parallel-key (C-sharp). To begin with, motif a is repeated and inflected by the orchestra simultaneously with brilliant figurations of the solo violin. This is followed by another section similar in build to the first solo. Then condensation takes place in the orchestra of both the motifs a and b, the soloist increases his virtuoso dexterity, he participates in the motive elaboration by two-part play and finishes the minor section with a melancholy adagio cadenza. The first part is repeated.

The Adagio in C-sharp minor is one of those movements by Bach which have an immediate and moving effect even on those listeners who have not as yet penetrated deeper into his world: it is a dialogue with the bass of the orchestra (celli, double basses and continuo); the latter from the depths of the space of sound in ominous seriousness, counters the violin solo with a theme played independently in prelude and epilogue and as an accompaniment during the melancholy chant of the violin. The violin sounds like immaterialized human voice pouring forth grief and mourning.

The third movement increases the vivacity and joyous energy of the first. Its structure is of a rare kind, for the 16 bar tutti is repeated five times in the main key in the manner of the older Rondo. In between the tutti, the soloist recites four soli (couplets) spinning forth new motifs each time, the third technically intensified by the double-stops, the fourth twice as long as the first three 16 bar solos with quicker figurations and a modulation to the parallel-key of G-sharp minor as well as a turn towards a livelier mood. The tutti (refrain) theme begins, like the head-theme of the first movement, with the ascending triad notes thus linking up with the first movement in livelier rhythms.

J. S. BACH: CONCERTO FOR HARPSICHORD, BWV 1056, IN F MINOR

This concerto in F minor is quite obviously based on a violin concerto. As the original could not be traced, violinists felt tempted to reclaim the beautiful work for their instrument, and several successful reconstructions have been made, re-transposing the work to its former key of G-minor. A spirit of majesty and

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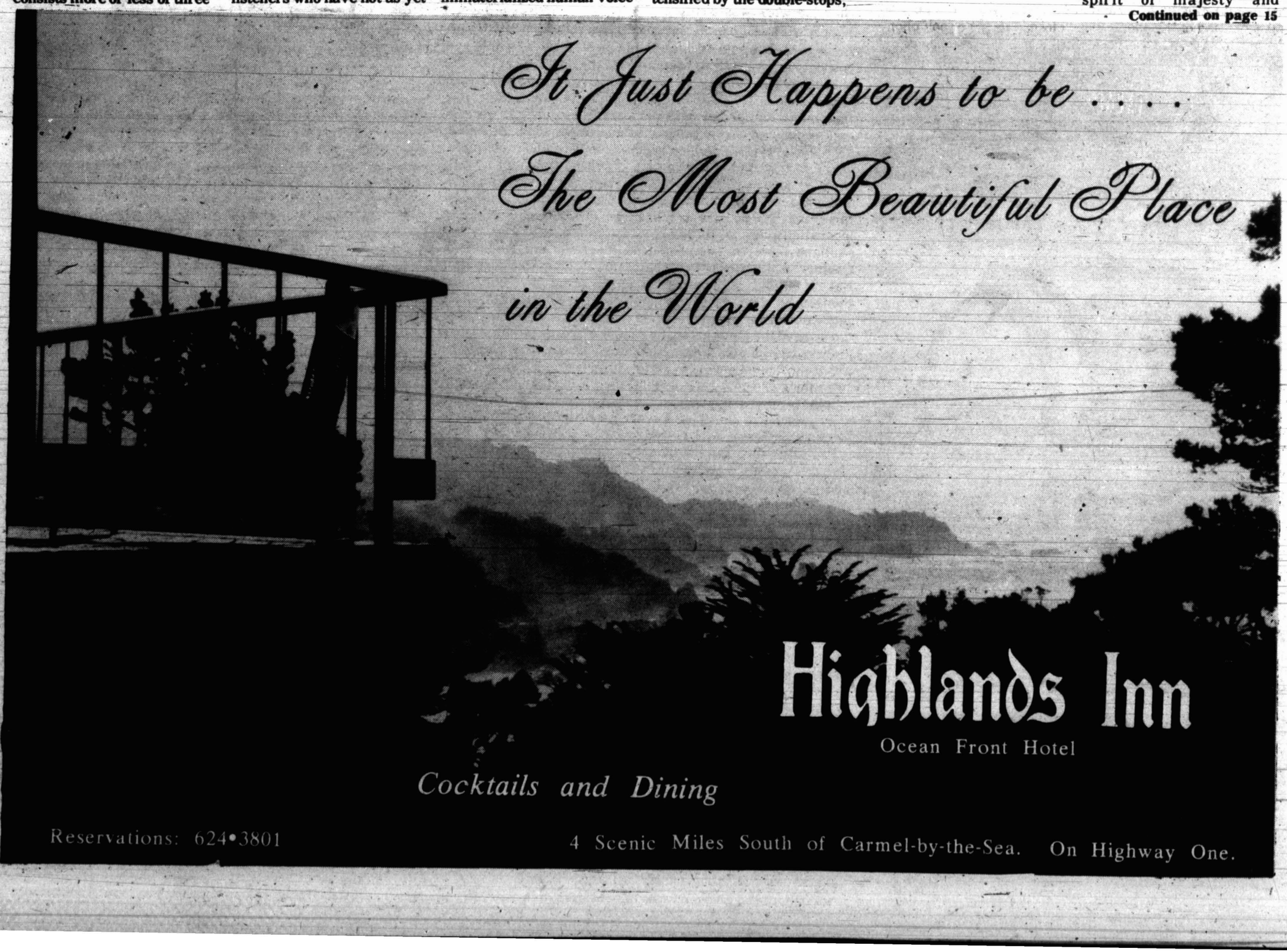
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grandeur reigns in the imposing first movement. The following brief Largo in A flat major, in which the sweet cantilena of the solo instrument is accompanied by plucked strings, assumes the character of a serenade. This movement was used by Bach again as the introduction to his Cantata Number 156, and here the composer, always delighting in experiments, gave the tune of the solo instrument to an oboe.

The finale resembles the last movement of Bach's Violin Concerto in E major (existing also in a clavier transcription.). This joyful, dashing Presto introduces frequent echo effects which Bach points out in the score by prescribing piano and forte. It may be doubted whether the clavier is treated in this work as rewardingly as in the A major Concerto. However, the outstanding musical value of the concerto makes a performance highly gratifying, both to the players and to the listeners.

This work belongs to the category of "utility music" (to employ a term coined by Paul Hindemith); that is, music written for practical purposes; yet every page of this score bears the imprint of the genius.

J. C. BACH: CONCERTO FOR BASSOON IN E FLAT

The "Milan" or "London" Bach was the first composer to bring the symphony and at the same time the concerto—to a point sufficiently close to classical ideals of form for Mozart to be able to adopt his constructive principles and his stylistic characteristics as a basis for further development. The Bassoon Concerto, a work which makes extreme demands on the soloist, is in the normal three movements of the classical concerto form. The first movement is clearly in sonata form, with a prominent second subject and a characteristic development section.

The Adagio is distinguished by its wealth of melody, of high artistry, ornately decorated and enriched by expressive chromatic passages—pointing clearly to the most characteristic features of Mozartian melody. The Presto-Rondo commences with a fugato typical of the concluding movements of pre-classical works. The principal theme is given out by three voices in succession, then they combine in an animated interplay of parts. The solo instrument is also drawn into the web of contrapuntal voices. An episode in the minor foreshadows the spirited "couplets" of so many rondo finales.

Christian Friedrich Daniel Schubart worte in his "Ideas on the esthetics of musical art" in praise of the "flexibility of spirit, natural flow of ideas, lovely melodies, deep knowledge of instruments, and surprising modulations of this greatly gifted son of Bach, and the present Concerto is a living proof of the many qualities of a talented artist who strove throughout his whole life to create a synthesis of Italian and German styles in music, although he had to leave it to the genius of a greater master, Wolfgang Amadeus Mozart, to bring this project to complete fulfillment.

The cadenza for the concerto has been especially composed in the spirit of the eighteenth century, and making use of instrumental practices current at the time when the work was written.

W. A. MOZART: CONCERTO FOR PIANO, K. 491 IN C MINOR

Mozart's C minor Concerto was completed in March, 1786. The first movement, unusual in being in triple rhythms, is the despair of those who imagine that the great masters followed formal plans such as textbook writers have evolved. When the piano enters, it is with a series of pathetic broken phrases previously unheard; then, taking and extending the upward leap, which has played so large a part, it moves to the relative major for a group of themes which Mozart prodigiously pours out for his "second subject"—a quiet motive over an Alberti bass, an agitated figure which passes through three keys and a dropping subject starting on the oboe and descending through the woodwind before being repeated in decorated form by the piano. This last is suddenly transformed into the minor, the flute breathing the opening bars of the concerto over semiquaver runs which become more impassioned, move through remote keys and descend in dramatic diminished sevenths once more to E flat. The orchestra starts the development with a new inverted derivative of the leaping subject, and the solo piano, after indulging in some dialogue based on its own entry theme, leads off furiously into a restless bravura passage which rages stormily until finally hurtling down into C minor for the recapitulation. Gone now is the piano's entry theme: the stern opening leads with the minimum of delay into the other subjects, now all, however, in a defferent order—the dropping oboe theme, the preaceful motive over its faithful Alberti bass, the extended leaps, the downward scale in canon,—and finally to the cadenza. Instead of finishing with the usual trill, this leads up into the passage which rounded off the original orchestral ritornello; and the movement ends mysteriously and quietly with arpeggios over a tonic pedal.

The refrain of the Larghetto in E flat is in three parts—a limpid fourbar phrase for piano, repeated by the orchestra; a questioning middle section of seven bars ending on a pause; and a reprise of the first four bars. The first episode, in C minor, is richly scored for woodwind (as if in a wind Serenade) with repetitions for piano and

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An artistic profile...

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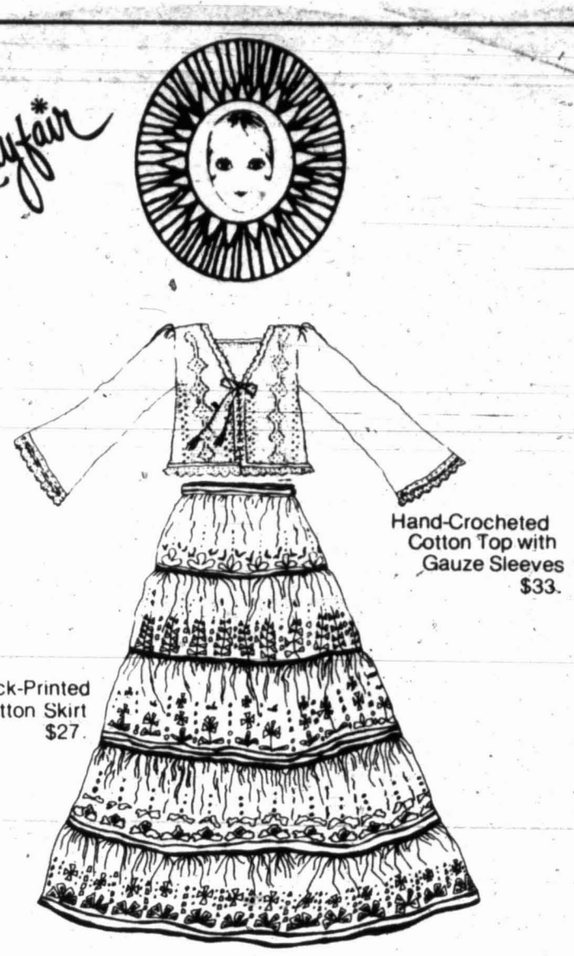
represented not merely a new way of building in instrumental music but a fundamental change in the general musical mind of the epoch. The "closed" forms of polyphony seemed to have said their last vital word. The essence of the fugue, for example, is that however it may multiply itself in space it is always looking backwards as much as forwards. It is boxed up; however large the box may be, however fine the material of it, however rich the involutions of its tracery, it is still a box, subject to a certain rectilinearity in the directing and containing lines of its structure. The generation that had sprung up during Bach's last years felt the need of an escape from the box, a desire to launch out further and more freely before, for "form's" sake, the musical work began to return upon itself, and to effect that return in a new way. The displacement of binary form by ternary, the introduction of a "second subject", and the various other changes that marked off the new world of the sonata from the older world of the fugue, all represented an aspiration towards greater freedom.

To the young people who felt this desire, Bach's adherence to the closed forms must have had the air of confinement in a room, with a certain amount of liberty of movement within the room, but no outlet outside.

It is easy to understand how these people, among them Bach's own sons, found their ideal not in J.S. Bach, but in Domenico Scarlatti, who dallied with the devices of imitation no more than was necessary now and then to give solidity to the musical structure, and for the rest kept his work moving onwards and outwards. The change is apparent even in the other great terminal figure of the first half of the eighteenth century, Handel, to whom polyphony was as much second nature as it was to Bach. A comparison of the Allemandes of each of the two masters will show that generally there is more aeration, so to speak, in those of Handel. He does not pursue to the end, with the same dogged logic as Bach, the imitational implications of his themes, whereas Bach, having once hit upon a theme, is unwilling to relinquish it before he has sucked it dry to the marrow of its bones. He seems to be "working" his themes in order to bring all their latent possibilities to the surface, thus producing a piece of music that commands our respect rather than engages our sympathies. The new spirit that was in the air consequently found its nourishment elsewhere than in Bach and the ideals for which he had stood; and so we find Carl Philipp looking to Scarlatti as his guide, and Mozart, in turn, paying his tribute to Carl Philipp. But here again the longer historical perspective of which the Eighteenth Century, in the nature of things, was incapable, has restored the balance in favor of Bach. The genius of his gifted son was largely spent upon eager experiment, whereas Sebastian, even at his occasional driest, has the enduring quality of all art in which the material and the procedure are perfectly adapted to the end in view.

Mayfair



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strings. After a mere four bars of the refrain, the second episode, a lyrical section in the subdominant, follows in a layout similar to that of the previous interlude, though now with the more liquid tone of the clarinets to the fore. A return of the refrain in full leads to an eight-bar coda with expressive piano figures over a repeated horn note.

The Allegretto theme of the finale is in two eight-bar phrases, and is announced by the orchestra. There follows a free variation or interlude in the subdominant, mellifluously expounded by clarinets and bassoon, and a beautiful elegiac variant for the piano in flowing counterpoint, the repeats featuring waves of scales in the bass. The tonality changes to the major for a happier section to which oboe, bassoon and flute notably contribute, but a grimmer atmosphere returns together with the minor mode, and impassioned bravura leads to a cadenza, which links on to the final variation (in 6-8 time. Here, despite the dancing rhythm, the expressive chromaticisms speak unmistakably of grief, and with a coda which returns again and again to a pathetic Neapolitan sixth the movement ends in despair.

ANTONIO VIVALDI: CONCERTO GROSSO, OP. 3, NO 11, IN D MINOR

This is the eleventh concerto in the Op. 3 series, called "L'Estro Armonico". It is for two violins and cello obbligati, and opens with a so-called "Perfidia": the two solo violins imitate each other in triad figures; and the solo cello answers them with figurations above throbbing quavers. Three bars of adagio lead to the succeeding fugato, with the entry of the solo instruments, this dessolves into an interlude passage, and over a lengthy pedal point on the dominant, leads to the conclusion. In the second movement, a few tutti bars frame a somewhat pastoral cantilena in the solo violins, above pianissimo chords in the violins and the violas. In the finale, the solo violins maintain a vigorous pace, outbidding each other in motives, and contrasted by a chromatically descending motive in the solo cello. The movement has another number of solo passages, mostly allotted to the first violin.

The first movement is, thus, vigorous; the second movement is contemplative; and the finale, in the style of the first movement, is dramatic and forceful. This concerto is sometimes presented today in modern transcriptions, the most popular being by Alexander Siloti and Leopold Stokowski.

MONTEVERDI: AVE MARIS STELLA (FROM VESPRO della BEATA VERGINE, 1610).

The hymn "Ave maris stella" is in the strophic form of the hymn text and in a simple melody. Monteverdi assembles the individual sections of this hymn composition, seven verses and four instrumental ritornelli, into a kind of song cantata which, through its constant, unvarying D (major-minor) tonality, forms a point of repose after the psalms and concerti so abundantly furnished with modulation. The mediaeval melody of the famous hymn "Ave maris stella" appears in a melodic and rhythmic variant. The melody is set in three different ways in Monteverdi's composition. The big, opening chorus, repeated once more at the end of the seventh verse, works it into an eight-part motet movement in calm quadruple time, which is followed by a simple four-part song setting in which the hymn melody—now in flowing triple time—becomes the main feature. Between the following verses, 3 (once again in four parts), 4, 5, and 6 (each in one part only), there appears each time a five-part, thematically contrasted, dance-like instrumental ritornello.

GIOVANNI GABRIELI: CANZONA NONI TONI

The canzona derives from the Franco-Flemish chansons of Jannequin and his school. Of all of these canzons, Giovanni Gabrieli's are particularly brilliant, inventive and free in structure. Characteristic of his canzon style are alternating sections in lively imitation, and 4-4 time alternating with homophonic sections in triple time. The entire canzon consisted of one movement with 5-10 short divisions of 4-20 measures, veering from the slow homophonic style to the fast fugal. The nervous alternations of rhythm, tempi, texture, etc. reflect the baroque interest in changing emotions.

This particular canzona Noni Toni consists of three choirs of four voices each (six trumpets and six trombones). These choirs exemplify the antiphonal style of Gabrieli: music written for these choirs playing sometimes separately, sometimes together, and often in dialogue. Placed at opposite ends of the Church of San

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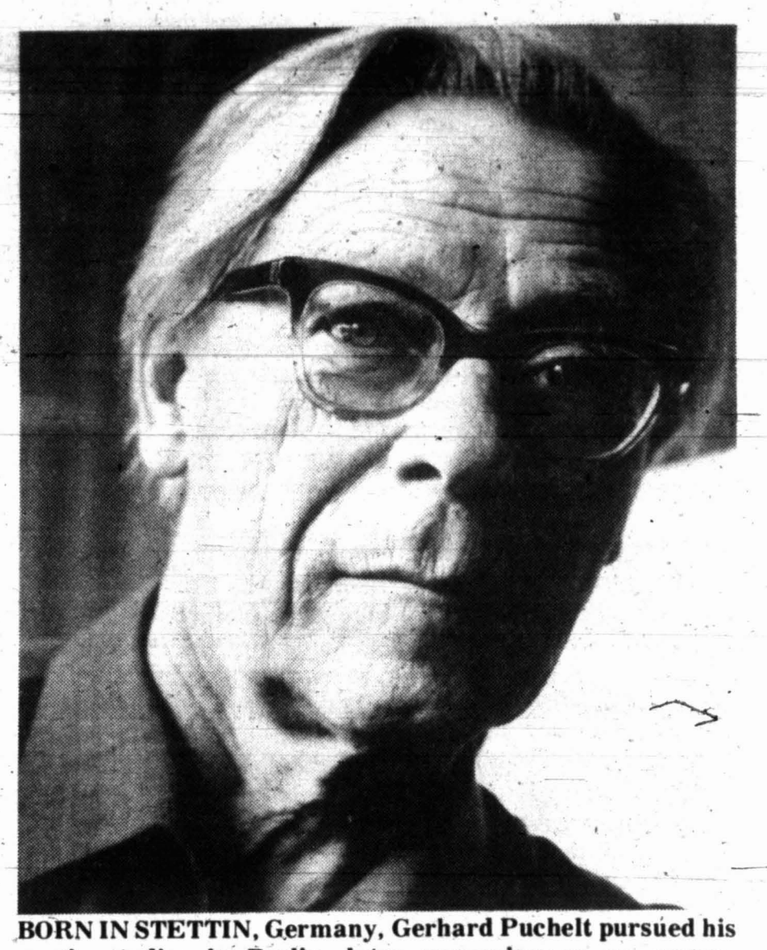

BORN IN STETTIN, Germany, Gerhard Puchelt pursued his music studies in Berlin, later appearing as an accompanist. Following his solo performance of the Schumann piano concerto with the Berlin Philharmonic Orchestra in 1946, Dr. Puchelt has played under the baton of conductors such as Ansermet, Cluytens, Fricsay, Knappertsbusch, Keilberth, Solti and Steinberg. He toured South America in 1954, performing in Argentina, Bolivia, Columbia, Peru and Uruguay. In 1955 he was the first West German soloist invited to perform in the Soviet Union after World War II. He gave a concert tour of Japan in 1963 and of the United States the following year. Known as an interpreter of German Romantic piano music, Puchelt has been professor of piano at the Berliner Hochschule Fur Musik since 1948. In 1951 he received the Music Award of Berlin. He has recorded piano music by Stephen Heller on the Genesis label. Father of violinist Christiane Edinger, Puchelt makes his first festival appearance.

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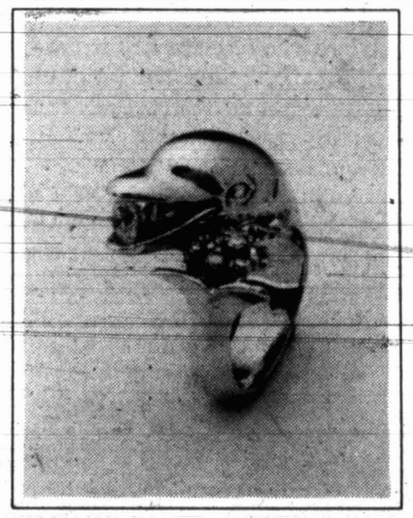

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Marco in Venice (where Gabrieli was organist and composer most of his life), the choirs would produce the effect of answering one another—their tones meeting and crossing in midair. This created a three-dimensional "echo" effect, with the conductor directing midway between. This novel technique makes it possible for the listener to imagine aurally the authentic circumstances of antiphony.

MONTEVERDI: SONATA SOPRA SANCTA MARIA ORA PRO NOBIS (FROM VESPRO della BEATA VERGINE, 1610.).

The sonata, an independent instrumental composition with the added invocation "Sancta Maria ora pro nobis" in litany character, forms a parallel in its structure to the introductory toccata with the invocation "Domine ad adjuvandum". Monteverdi specifies the same orchestration for both pieces, the only difference being that the two violins and cornetts, which play the same parts in the six-part toccata, are here used independently of one another in the eight-part Sonata.

In both instrumental movements the added vocal part could be omitted without any scruples, as is indirectly indicated in the Sonata by Monteverdi's note on the "cantus firmus" part (the ninth part); "parte de canta sopra la sonata a 8".

The brief litany motif "Sancta Maria ora pro nobis", which gives this virtuoso dance movement its religious connection, is heard eleven times, and only in rhythmically varied form. Through constant rhythmic variation, through shifting of accents, changes of time, augmentation or diminution of time values as well as expressive "sigh" rests, the intensity of the invocation is constantly renewed without the magic of the monotone litany chant being impaired.

ANTONIO VIVALDI: CONCERTO FOR FOUR VIOLINS, OP. 3-NO. 10, IN B MINOR

In the Concerto in B minor, Op. 3-No. 10, for four violins and orchestra, a work long veiled from the curiosity of music-lovers by the acclaim accorded the Bach transcription for four keyboards, the open sensuality of the timbre grows and exults. 1712, the approximate date of its first publication, Vivaldi's method of treating the violin is a very personal one, demanding considerable virtuosity. This work, extremely popular the present time, is part of a collection of 12 concertos, entitled "L'Estro Armonico".

In this particular concerto, the Allegro has a singular arrangement. The first two violins begin completely alone and are quickly followed by the tutti, frequently punctuated with interjections by the soloists, heard now alone, now in the most varied groups. In this movement, there is a formal obstinacy, a virility, an almost mechanical game that makes this work not just the musical gem that it is but more, a document of man's sonic instinct, his rhythmic drive and his profound sense of the power of tone, already flourishing in these pages. Beginning with a solemn rhythm, a Larghetto follows where the orchestra, in two parts, harmoniously accompanies a long arpeggiando by the first violin. The final Allegro resumes with the dialogue among the soloists and between the soloists and the orchestra. The wealth of inspiration, the beauty of harmony, the variety of orchestral effects, all have made this concerto a masterpiece. Throughout this four-part concerto, rhythm and color triumph by the purest means, and with an irrepressible vitality; the repeated notes of the first Allegro, dotted rhythms of the second, movement, capers of the "gigue" in the third, and, above all, by the acerbity of style which is the distinguishing mask of sentient mastery of internal dynamism.

J. S. BACH: CONCERTO FOR HARPSICHORD, BWV 1055, IN A MAJOR

For the Concerto in A major, not only the score, but also the parts of the two violins, the viola, and the figured bass are preserved in the composer's hand. At the performance, the soloist—Bach or possibly one of his sons—apparently played from the score and thus did not need a separate part. On the other hand, the fact that a figured bass part exists proves that, contrary to the customary procedure, a second clavier was used as a filling instrument. Thus, two harpsichords are normally employed, one for soli, the other for accompaniment.

The possibility cannot be ruled out that this work too was originally a violin concerto. However, the decidedly clavieristic language of the harpsichord part seems to refute such a theory. Bach went out of his way to emphasize the gay and playful character of the initial Allegro by prescribing at the beginning the word "spiccato" (with a bouncing bow) in all of the string parts. The following Larghetto in F sharp minor, with its noble dealogue between the strings and the harpsichord, seems to conjure up the atmosphere of a Greek drama. It is assumed that Bach's conversations with his friend, the distinguished classical scholar, Johann Mathias Gesner, inspired him to write this strangely moving piece. The saucy Finale restores the mood of the beginning. So infectious is its gaiety that the composer even feels the need to restrain the performers somewhat by the indication "allegro ma non tanto" (gay and but within reason).

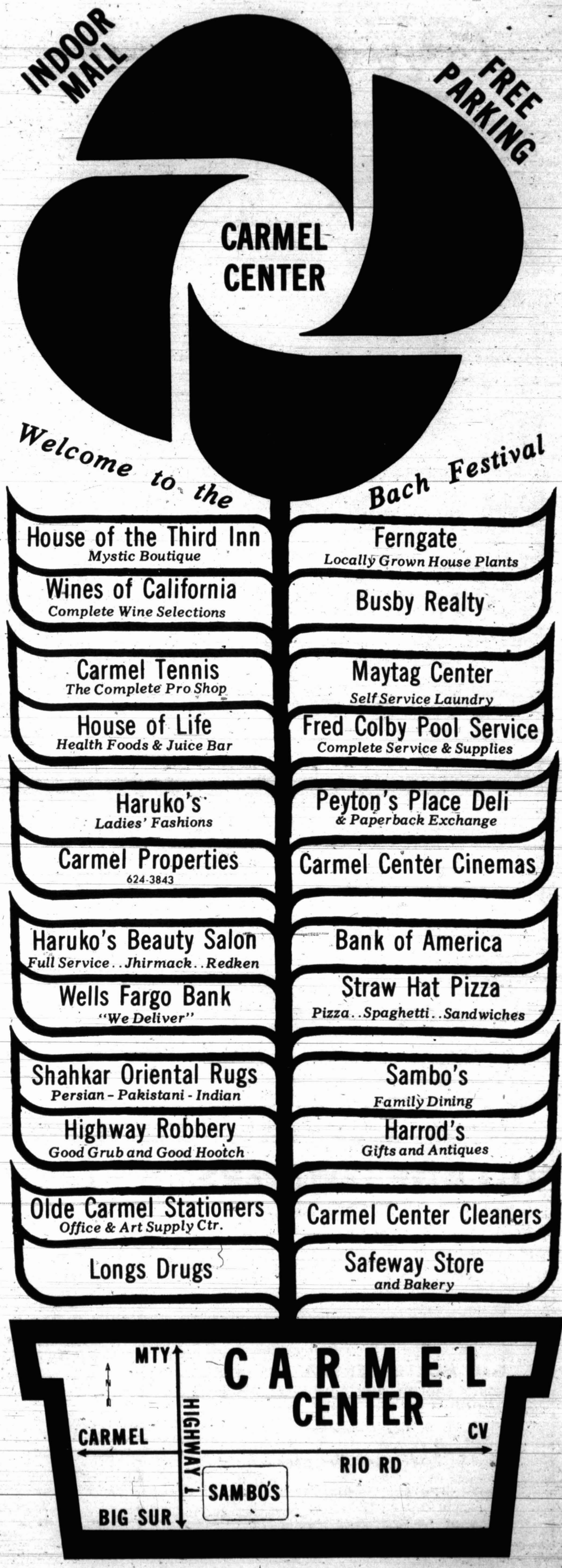
W.A. MOZART: CONCERTO FOR VIOLIN NO. 5, K.219, IN A MAJOR

In the A major Concerto, the orchestra begins by announcing the two principal subjects of the movement (Allegro aperto). But with the entry of the violin, convention is thrown to the winds. The opening theme is not repeated. Instead, the solo instrument embarks upon a broad, singing Adagio. After this, and just as unexpectedly, it takes up an entirely new soaring theme, over an orchestral counterpoint of the opening preludial subject. The development of the themes proceeds in a more or less conventional manner, with injections of additional melodies of freshness and beauty. The movement ends abruptly on an ascending phrase built upon the initial tutti, leaving the music in a state of suspension.

The Adagio of K.219 begins with a 24 bar orchestral introduction, long enough to state the two principal subjects of the movement. These are in E major. The violin, on its entry, repeats the first subject. But before following it up with the second, it introduces a new melody in B major. This new theme succeeds in bringing in the elements of contrast without altering the lyrical quality of the music. In the ensuing section, all three subjects are expanded, and Mozart achieves infinite variety by the most delicate and simple means possible.

The final movement is in the traditional rondo forms. It begins with a minuet introduced by the soloist. In this concerto in A major, the second episode — in F sharp minor, already presents a marked contrast. And, following the next return of the rondo theme, we are plunged into a strange A minor passage, to which the concerto owes its nickname. This is in 2-4 time, propelled by a strong rhythmic drive, and marked by an exotic flavor. Turkish references were, of course, very fashionable in that period. In fact, Mozart borrowed the entire episode from his earlier (1773) "Turkish" ballet called "Le Geloise del Seraglio". Some musicologists have discovered certain gypsy elements in this passage. Tovey, however, chose to disregard all international implications, and asserted that the music is "scored with the grotesque effects

Continued on page 20



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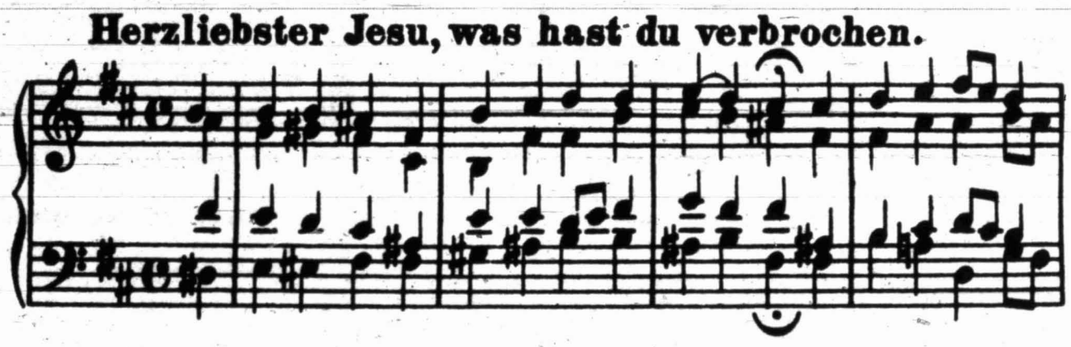
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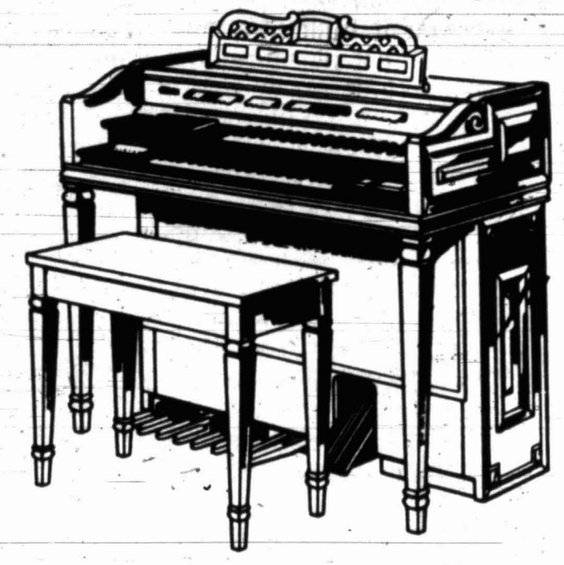

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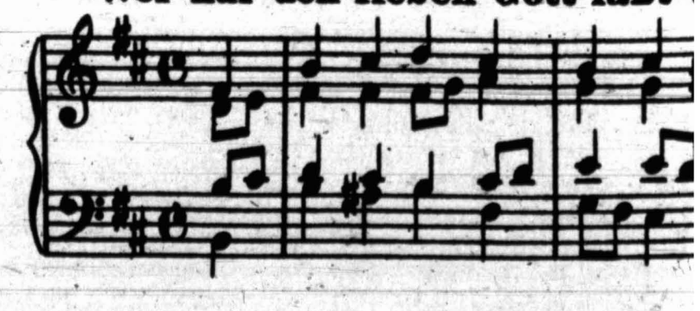

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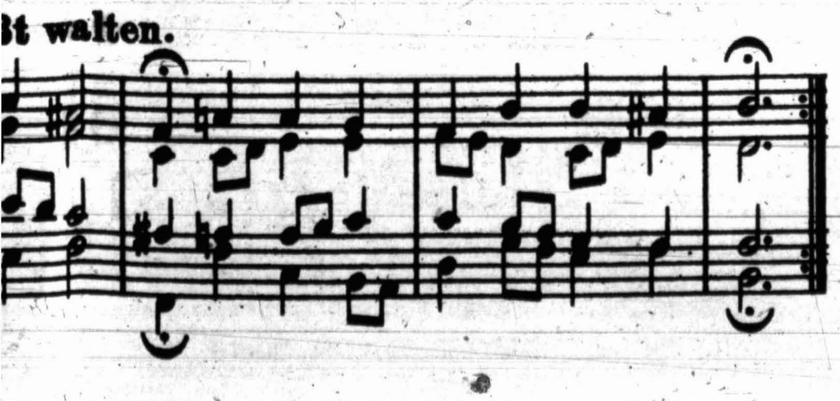
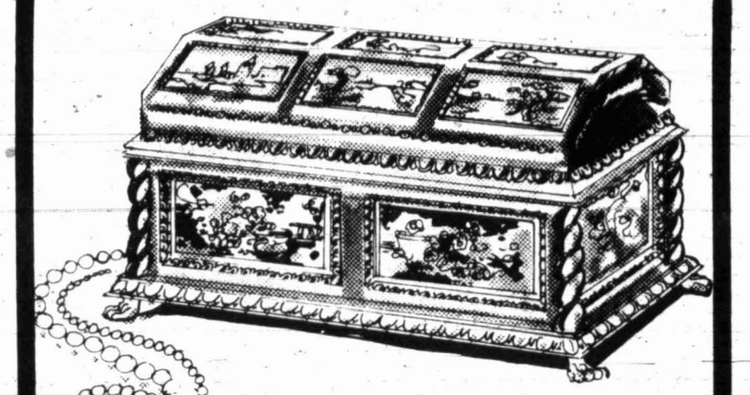

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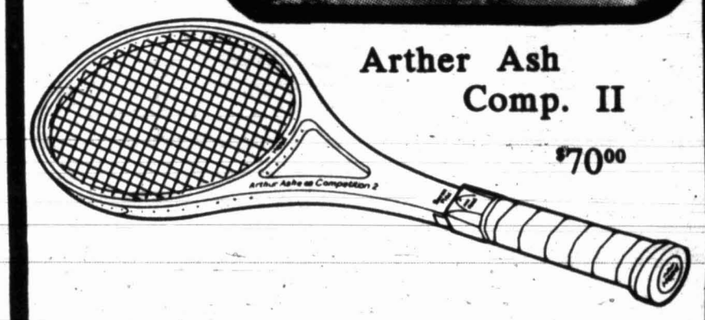

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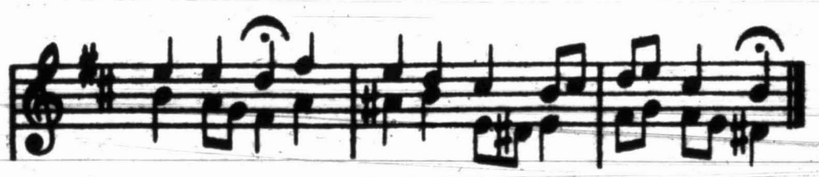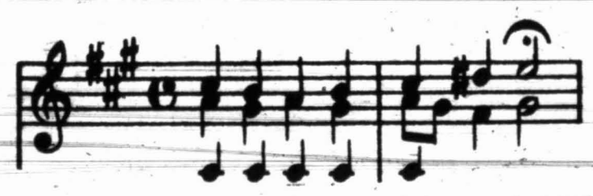

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Continued from page 16

characteristic of the real dance-music of the Viennese ball rooms of 1778." The fiery episode ends in the return of the placid rondo theme, followed by a rather conventional recapitulation. The conclusion is again brilliantly inconclusive: an ascending phrase of detached notes, as if a question were left unanswered.

W.A. MOZART: CONCERTO FOR HORN, NO. 4, K.495, IN E-FLAT MAJOR

For the Concerto No. 4 in E flat, K.495, Mozart goes back to the oboes and horns of the Concerto No. 2, K.417. It dates from 1786. Uninhibited gaiety characterizes the first movement, Allegro moderato. Soloist and orchestra combine, without any preamble, in an opening flourish, and then the solo horn has a theme of its own. There are few works, or movement, in which the horn is given better or more joyous opportunities of displaying both richness of tone in long-held notes and virtuoso agility. So much so that despite Mozart's joking mockery one feels that the soloist at its introduction, Leitgeb, must have been very competent. Many writers have commented upon the likeness between the opening theme and that of the cantata "Die Maurerfreude", K.417. The second movement, like the corresponding movement in the Third Concert in E-flat, K.477, is a quietly lyrical and gently moving Romanza. Again, the song-like is first heard on the solo instrument. With the finale, Rondo, we return to a mood of extrovert gaiety, with the hunting field never far away. It will be noted that the three completed concertos, K.417, K.447, and K.495, are all in the key of E-flat, said to have been Leitgeb's (once a member of the Salzburg Orchestra, who had retired when Mozart first met him in 1777) favorite key, and certainly the most practicable one for the horns of those days.

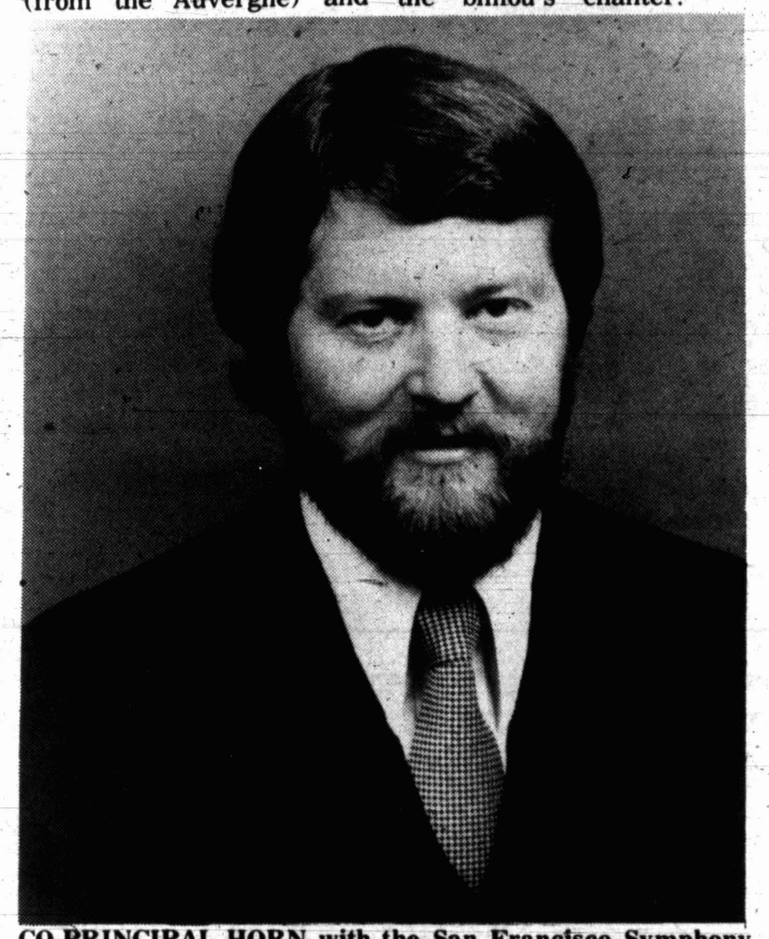
J.S. BACH: SUITE FOR ORCHESTRA, NO. 1, BWV 1066, IN C MAJOR

The Overture or Suite No. 1 in C major is scored for an orchestra of strings, two oboes, bassoon, and continuo. It is generally considered to date from 1720 or so, during Bach's appointment at Coethen. Suites of this kind originated with the French dance orchestras of the seventeenth century; they have no fixed succession of movements, and they appear to have been composed primarily as music for a court ball, not for the concert hall. In performance, it is vital to aim at the clear pulse and well-marked cadences that were the distinguishing feature of these French orchestras — the first professional string orchestras in the world. The dances should be well contrasted, and their tempi must be chosen to match the dance-steps associated with each form by the choreographers and dancing-masters of that time.

Like most suites, this Suite in C begins with a so-called 'French' Overture for full orchestra, consisting of a pompous, firm introduction, an energetic fugal section and a final return to the style and rhythms of the opening. The notation of the show sections is, by our standards, inexact; but every performer of Bach's own time knew that in such movements he was expected to play all dotted rhythms in an exaggerately dotted fashion, no matter how they were written. He also knew that the bar contained a maximum of four pulses (not eight). The old acting tradition of the French drama insisted that any important word or phrase should be preceded by quick nervous gesture of the actor's hand, to seize the audience's attention. The dramatic rhythm of a French overture, properly performed, in its dotted rhythms, is an exact musical parallel to this acting tradition, and one that sprang from the same roots — the theater of Louis XIV.

When the overture is ended, the ball begins. First comes a Courante, the dance of the first half of the seventeenth century; its rhythm wavers like the flame of a candle, now pulsing in three beats and now in two, and the quick upbeat alerts the dancers for their first step. Two Gavottes follow, dance-forms borrowed from the peasants of the Dauphine, and perfected by the French dancing-masters of the seventeenth century.

In the second of the Gavottes, the violins sound little fanfares against the wind trio. A Forlane comes next — an Italian folk-dance from Friuli which once again had been revised and adapted by French choreographers for use in the ballets of Campra and others. To an English ears its title suggests the word 'forlor' — but misleadingly, since the dance is by no means slow and melancholy. After dancing it in 1775, Casanova stated that 'no national dance is more violent'; it is by origin an energetic dance of courtship, in which the couples advance and retreat, with wild gestures of arms and head. The ball continues with two minuets: like many other dances, the minuet was originally a form of branle (the branle a mener, or menue), and it was first introduced into the French court circles in about 1650, under Louis XIV. The next dances — two Bourrees — are in sharp contrast to the minuet: once again this dance began as a folk-dance (from the Auvergne) and had been introduced into the court ballets of Lully and his contemporaries. The ball ends with two Passepieds — folk-dances of Brittany, where the "Biniou" (Breton bagpipe) is still a national instrument. In the second of these, the oboes add a descant to the previous tune; their running quavers, high register and unison playing are undoubtedly designed to recall the sharp clangor of the "biniou's" chanter.



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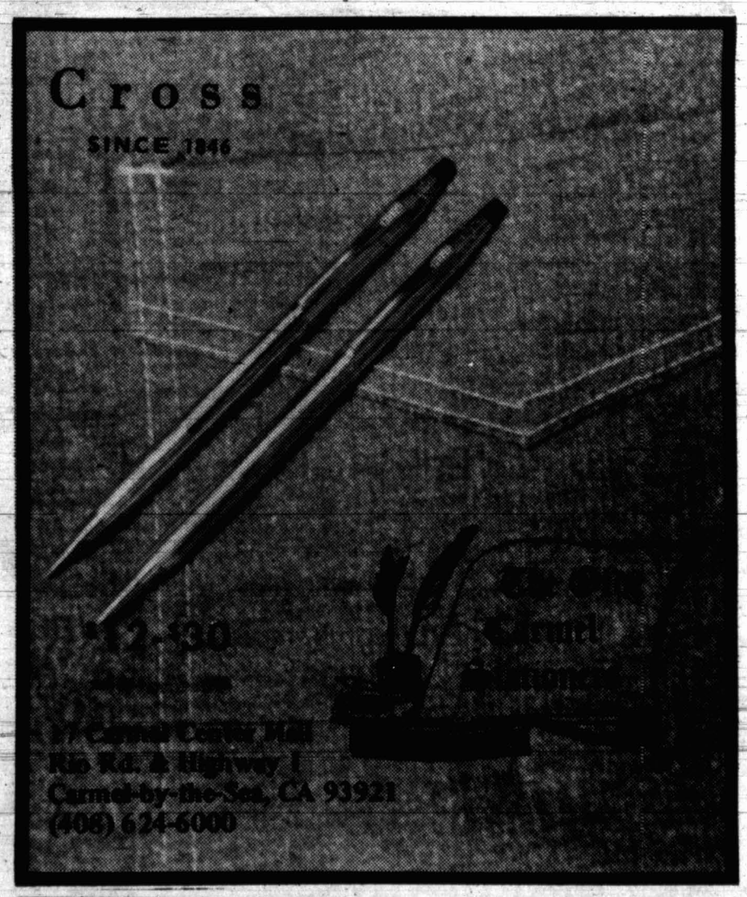

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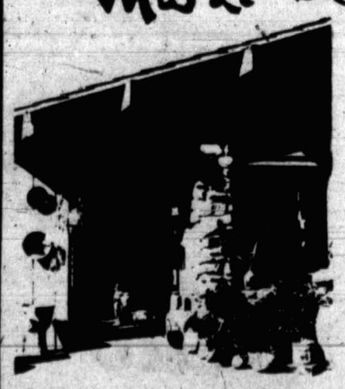
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J.S. BACH: Concerto for Violin, BWV 1042, in E major
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W.A. MOZART: Concerto for Violin, No. 5, in A major, K. 219
(Yehudi Menuhin, violin, Bath Festival Orchestra conducted by Yehudi Menuhin — Angel S-35745).

W.A. MOZART: Concerto for Horn, No. 4, in E flat major, K.495
(Barry Tuckwell, horn, with the Academy of St. Martin-in-the-Fields conducted by Neville Marriner — Angel S-36840).

J.S. BACH: CANTATA, "Nun ist das Heil", BWV 50
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J.S. Bach: Sinfonia from Cantata "Ich liebe den Hoechsten von ganzen Gemuete", BWV 174.
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(Paul Wolfe, harpsichord — The Musical Heritage Society MHS-646-650).

H.S. BACH: Concerto in D major for Harpsichord, after Vivaldi, BWV 972
(Zuzanna Ruzickova, harpsichord — The Musical Heritage Society MHS-696).

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program highlights

Continued from page 11

feeling they might have made a better choice of legend; but Aeneas, all brawn and no brain, hardly notices the somber implications, preferring to draw attention to the fact that the boar he had just killed is bigger and better and altogether boarier than anything that Actaeon ever tracked down. A storm is the instant result of his boasting. Dido and the Court take flight; Aeneas, with a lack of gallantry as singular as it is conspicuous, heads for the cave, boar's head and all. The false Mercury appears and commands him to leave at once. Aeneas, who believes anything that anyone tells him, unhesitatingly obeys — though he allows himself the luxuries of supposing that Dido may not be wholly pleased, and of a certain amount of self-pity.

Act III. The Harbor with the bustle of sailors loading their ships for the departure. Aeneas, evidently, has lost no time. The Sorceress and her witches exult in their success; they plan to pile disaster on disaster by doing their best to sink Aeneas and his fleet in due course; they foresee the destruction of Carthage by fire at an unspecified time tomorrow morning; and they amuse themselves in the meantime by putting the sailors off their stroke with a hobgoblin or two. Dido and Belinda enter; Aeneas, who has begun to realize that all may not be working out for the best, endeavors to explain what is happening. Dido, who has been clear about the whole thing from the very start of the opera, silences him with a premptory command of "Away, away'. The opera ends with her self-destruction; Cupids appear over her tomb, to take their leave of her in a sad song and a mourning dance. Incidentally, Dido's farewell song "When I am laid in the earth" is one of the greatest arias in the opera.

Within the confines of this familiar plot, within the limitations of Tate's liberetto, Purcell builds a world in little. All is in perfect proportion, each character is sketched in lightning strokes, each mood flashes on the scene in a moment, each event is given just the right weight that it needs.

GIACOMO CARISSIMI: JEPTHE, an oratorio

The history of music knows Giacomo Carissimi as the originator of the oratorio form, and as the greatest Italian composer between Monteverdi and Alessandro Scarlatti. The development of the oratorio form had both artistic and religious implications. It was one of the most perfect accomplishments of the new concertante or monodic style of composition; but even more important, it represented the successful attempt to make the teachings of Roman Catholicism comprehensible to the masses.

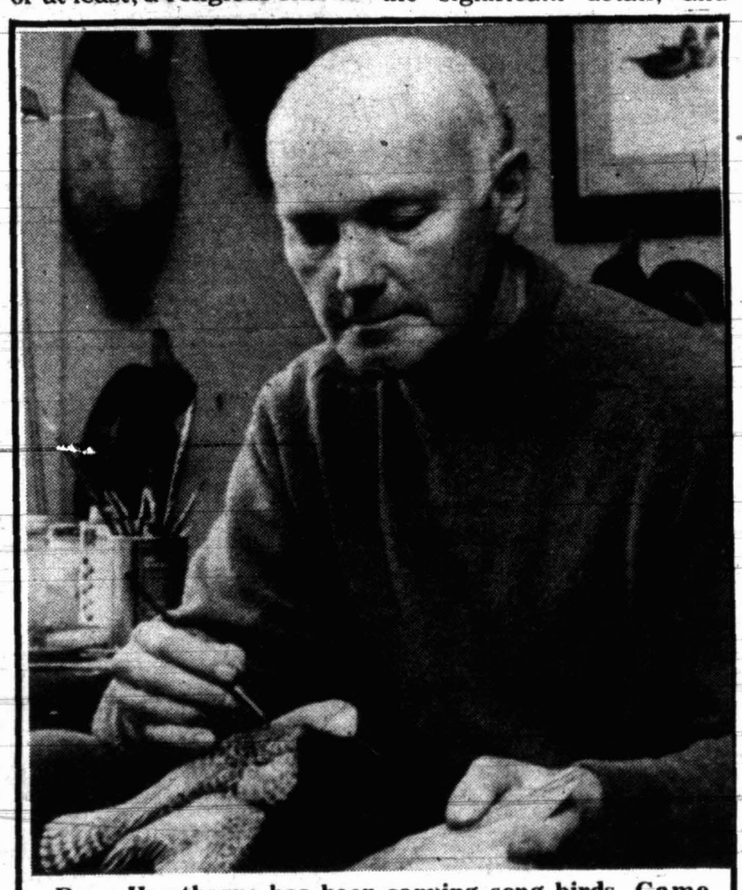
The true oratorio, as the word has been understood for the last 350 years, is a kind of concert opera that deals with a biblical subject, or at least, a religious one. It is without scenery, costumes, or dramatic action, but as in the case of a staged opera, there are recitatives, arias, choruses, and orchestral interludes, all in the expressive harmonies of the new stile rappresentativo of which Monteverdi is still the indusputable master. This kind of oratorio, which was based on a Latin text usually taken from the Vulgate, evolved from the motet, which was expanded and transformed to accomodate the new concertante style. In the development of the oratorio, Carissimi was a genuine innovator, the first composer to give the breath of life to the new musical form with a series of masterpieces that deeply impressed his own and later generations.

Carissimi was also one of the earliest masters of the cantata for a single soloist, of which he composed a large number. They were all based on religious or secular texts in Italian.

Once we have heard a masterpiece like Jephte, we will agree that the composer was fully deserving of the great esteem in which he was held. It was Carissimi who brought to the Church the spirit and the forms of the new dramatic concertante music. In his hands, the forms of the recitative, the arioso, and the cantata were a master of expressive harmonies, of the significant detail, and of balance and economy in the treatment of a form. The tedious passages, the boring repeats of the da capo arias, and the undramatic digressions that characterize the works of most of his contemporaries and that are so fatiguing to the modern ear will not be found in his oratorios. In a work like Jephte, we are struck by the intensely expressive writing, the beautiful harmonies, with their frequently daring chromaticism, the never rigid melodic lines of the recitatives as well as of the ariosos and the choruses, the rhythmic vitality and variety, and, finally, the skillful choice of texts to be used for the recitatives and the more lyrical ariosos. The narrative is deliberately neutral, to create contrast, to make the narrator objective, and to allow the story to be told quickly and concisely.

Everywhere else we find a veritable explosion of resplendent drama: after the first solo passages, the full chorus describes Jephte's victory over the Ammonites, with the decisive forcefulness and enthusiasm of the best known of Monteverdi's madrigals of war. The superb bass solo "Fugite, cedite" (Flee from us) which is taken up by the chorus, is no less impressive; and the limpid hymn of thanksgiving by Jephte's daughter, which, too, is developed by the chorus, reaches the apex of joyous enthusiasm. The almost melodramatic change for the worse that then follows appears even more brutal by force and contrast. Carissimi's dramatic genius is revealed by his treatment of the horrible moment ("Heu, heu mihi")-(Woe is me) when Jephte realizes all of a sudden that to fulfill his vow to God he must sacrifice his only daughter (Book of Judges, 11-12). In the second half, the worl moves to its conclusion under the shadow of death, but in tones that are deeply moving. It culminates in the sublime final chorus, a kind of expanded madrigal, dissonant and chromatic, where we

A FORMER PUPIL of Gregor Piatigorsky, Douglas Davis was chosen by the New York Violoncello Society as 1961 recepient of its first Biennial Piatigorsky Award and made his Carnegie Hall debut. In 1962 he was a prize winner in the Second International Tchaikovsky Competition and toured the Soviet Union. He worked with Lukas Foss at the Center for Creative and Performing Arts at the University of New York and in 1972 was invited by the New York Violoncello Society to present a recital in Town Hall to commemorate the 30th anniversary of the death of cellist Emanuel Feuermann. As a member of the Los Angeles String Quartet Davis has appeared in concert throughout the United States and Europe. He is on the faculty of the University of California, Los Angeles, Department of Performing Arts. This is his [illegible] season with the festival.



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find, brought up to date and made more subtle, the same musical genius as in Monteverdi's "Lamento d'ariana" Ariadne's Lament).

BEETHOVEN: TRIPLE CONCERTO IN C, OP. 56

Beethoven's Concerto for Piano, Violin and Cello occupies a place apart in his whole output and in the whole classical repertoire. In the first place, it is the only concerto for this combination by a great composer. Secondly, it is an outcast: completed in 1804, and thus belonging to the period of the composer's early masterpieces, it has failed to achieve a comparable popularity. Thirdly, although the unusual nature of the medium and the difficulty of bringing the work off may partly explain its neglect, it is thought by many that it is so unpopular simply because its themes are so undistinguished.

Certainly, the themes are of a different order from those of Beethoven's other concertos, being mainly formal in character. The Triple Concerto is unusual in belonging to one category of a great concerto alone, while all his other concertos belong to two or three categories of great works. Except in the slow movement, this work is neither music of the heart nor of the senses; but it is an outstanding work of art, a feat of imagination and technique. Its high quality lies almost entirely in its splendid formal proportions, in the mastery with which Beethoven overcame one of the knottiest of problems-how to write a piano-trio concerto at all.

Every type of composition offers its own special problems to the composer, but a classical piano-trio concerto offered two which are nearly insoluble. The first was that of the scale involved: each main theme had to be stated four times—once by the orchestra and once by each of the three instruments in turn—or the work would not be a genuine triple concerto; and in consequence the form of the normal concerto's first movement had to be greatly enlarged-yet without becoming overloaded. Obviously, the use of expansively lyrical or passionate themes would result in a structure so vast as to be unmanageable; hence the formal nature of Beethoven's thematic material which is revealed as a stroke of genius in the context.

The second problem is that of texture—of balancing the tone-qualities of the three instruments against each other and against the orchestra. The chief snag, of course, is the deep, dark-toned cello, which is in danger of being inaudible. Beethoven took the only course — the drastic one of bringing the instrument up out of the depths, by writing most of the time for its powerful top string, as though it were a viola conversing on more or less equal terms with the violin. Moreover, he cleverly over-insured the success of this procedure by actually "starring" the cellist, making him take the lead with practically every statement of each of the main themes. This was a second determining factor of the extreme formality both of the thematic material and of the virtuoso passage-work: simple melodies and straightforward study-like scales were all that he could expect from even a top-ranking cellist when playing at this precarious, exposed height, in a complex ensemble. Even so, the three-fold strain on the cellist (technique, balance, ensemble) makes for "edginess", except with the most accomplished artist.

The grand manner is certainly here. In the compelling sweep of the music and in the sure build-up to every climax, the masterhand is revealed. Note in the first movement how the orchestral exposition, which must be as short and simple as possible in view of the lengthy complexities to come, begins at the lowest level of tension with a pianissimo statement of the main theme by cellos and basses; manages to introduce three themes briefly with a minimum of effort; and yet gives an impression of great breadth, so that the extended statements of these and other themes by the solo trio (cello leasing each time) follow naturally and inevitably, while still making their impact. Also, note too, how each of the main cornerstones of the dangerously large structure is rammed home by an intense pianissimo work-up to a fortissimo climax; and how the long delayed conclusion is made more absolutely conclusive by a sudden tautening of the tempo.

The genius of the Largo is that it not only compensates for the formality of the first movement by its sheer beauty, but also contrives to be large in scale in the shortest possible space. Beethoven achieves this by presenting two richly-harmonized statements of a single, slow broad-spanned theme (time is saved by letting the cello join in the first orchestral statement after the opening phrase); and by following these with a mysterious cloudy passage made up of ornamentations of a single long-held chord, a lingering preparation of the finale.

The finale itself needs little comment. Anything learned or complex would be too much after what has gone before, and we are given a lively Rondo in a Polonaise rhythm, with themes whose formality appropriately matches that of the first movement. Again, time is saved by leading straight off with the cello. The only surprises are, first, the conversation of the main theme into racing duple time towards the end of the movement, and, second, its unexpected reconversion to its original rhythm, to bring the concert to a neatly-balanced and ceremonial conclusion.

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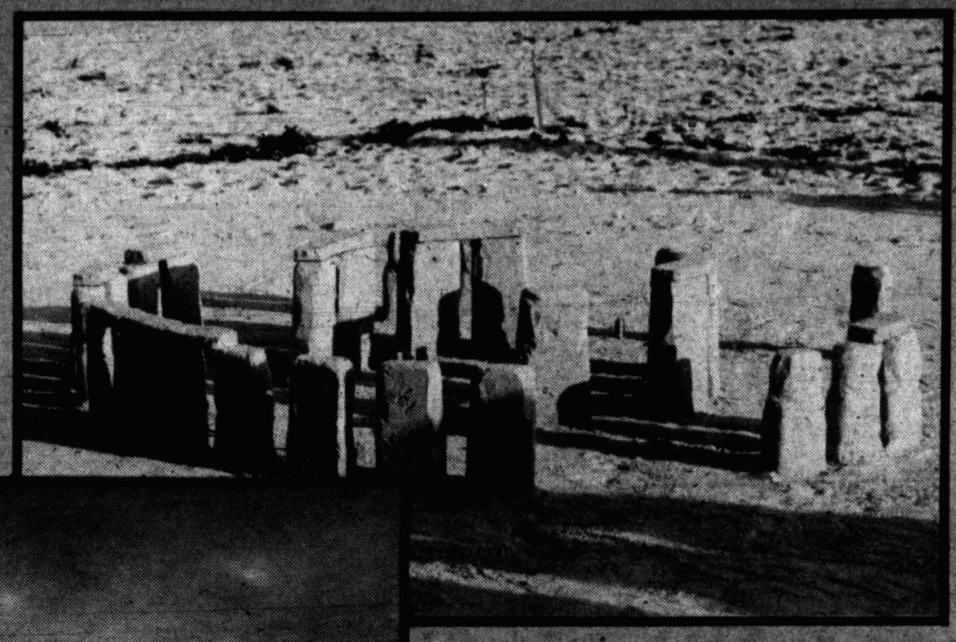

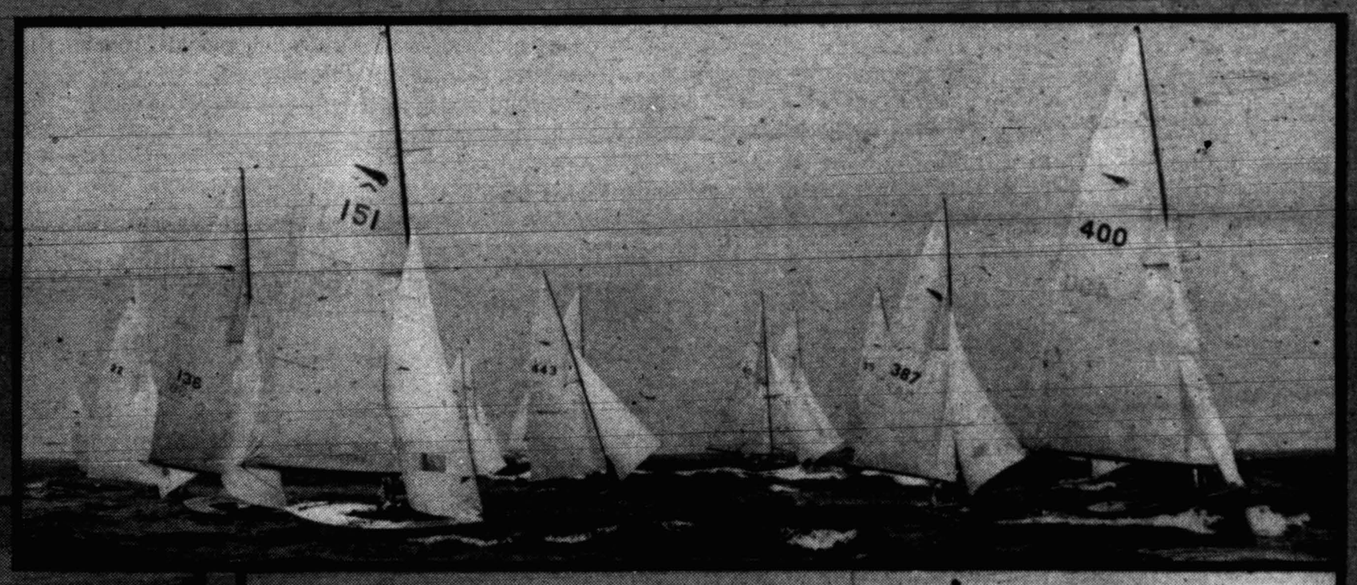

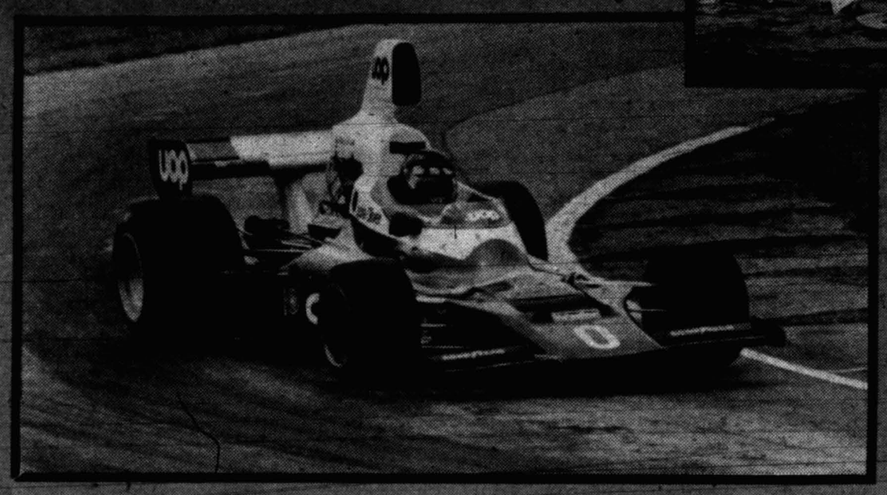

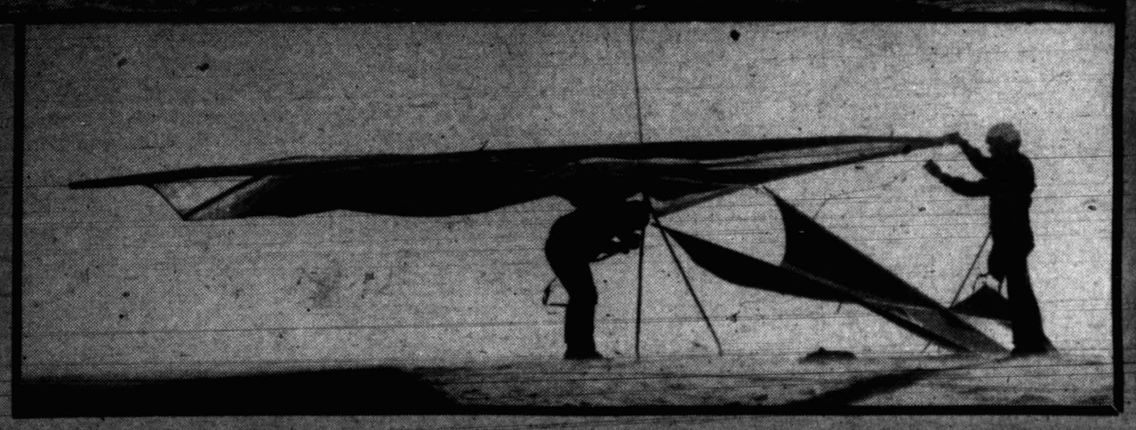

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